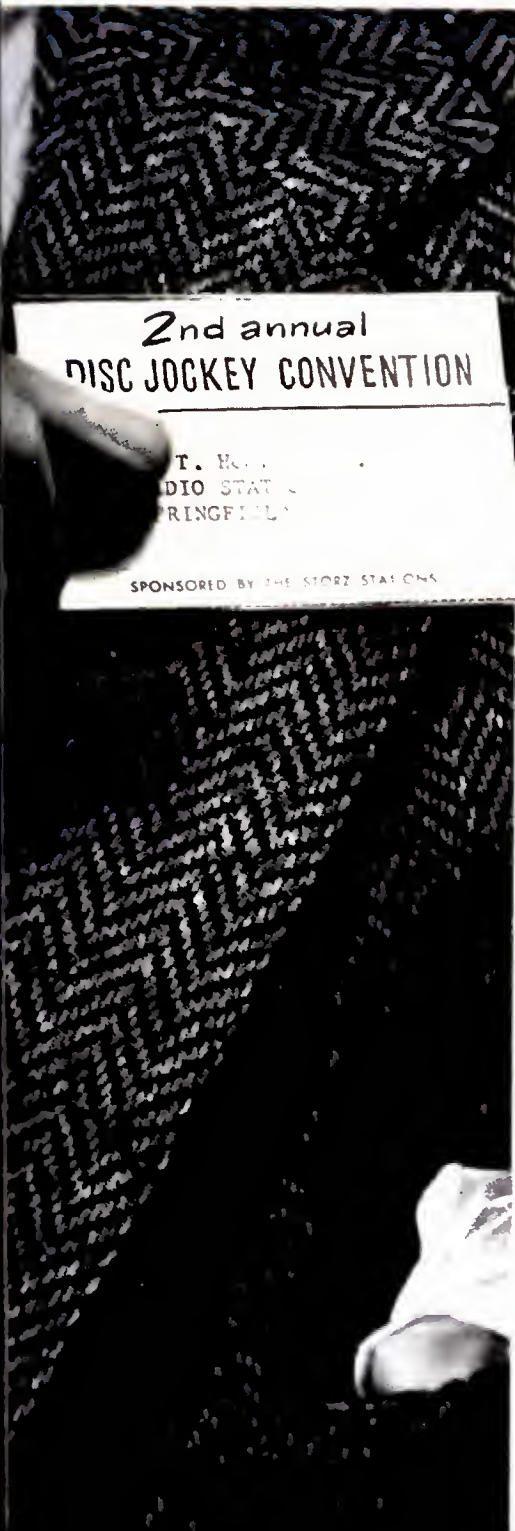


MAILING ADDRESS: 30 ROCKEFELLER PLAZA, NEW YORK, N.Y.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



*Look what
this Badge
gets you*

GREATEST COLLECTION OF STARS EVER

at big Saturday night show—Pat Boone, Peggy Lee, George Shearing, Jack Scott, Andy Williams, Kirby Stone Four, Mike Nichols and Elaine May, Count Basie, Vic Damone, Cathy Carr, Chris Connor, Jesse Lee Turner, Gary Stites, and many others!

FIRST TIME EVER! SEE new, entirely self-contained transistorized radio built into the frame of ordinary pair of eye glasses. By Texas Instruments

MEET RUSSELL BIRDWELL, ace publicist. **HEAR** HAROLD FELLOWS. **GREET** JUDY LONDON and DAVID SAVILE

DISCUSS with panelists Morgan Beatty, Martin Block, John Box, Ira Cook, Matthew J. Culligan, Buddy Deane, Bob Eastman, Art Ford, Harvey Glascock, Marty Hogan, Mike Joseph, Bill Kaland, Harold Krelstein, Ed McKenzie, Gordon McLendon, Duncan Monsey, Bob Pincell, Bill O'Connor, Henry Renfro, Frank Stisser, Adam Young.

Free all day sightseeing for wives, taping facilities (tape interviews for airing back home); photographers to shoot you with stars, for release to home town papers.

CONVENTION OPEN to all disc jockeys, program directors, and management personnel of broadcast and record industries. **NO COST** to d.j.'s and station management personnel for any functions. Completely underwritten by leading record companies. So your expenses are limited to transportation and accommodations, which are tax deductible according to competent legal counsel.

Cocktail party Thursday evening, business sessions Friday, Saturday . . . 'til noon Sunday

Don't be shut out. Write co-ordinator Bill Stewart, 820 Kilpatrick Building, Omaha 2, Nebraska—giving name, address, station or company, type of room and rate desired *

*Hotels of Bal Harbor start at \$10 daily for two. Act now if you want to be in Bal Harbor!

2nd Annual International Radio Programming Seminar and Pop Music Disc Jockey Convention . . . May 29-30-31 . . . American Hotel, Miami Beach. Sponsored by the Storz Stations

WAS THE GREEN BAY TV TEST A SUCCESS?

Experts disagree on the recent Parti-Day test. Some say that results were not conclusive

Page 27

Radio men are missing the boat —Jerry Arthur

Page 30

There are times to say 'No' to clients

Page 34

Tv basics: 32% of net starters dropped so far

Page 39

FOR INCOME

BUY

Louisiana's *second* market in size is *first* in buying power. The \$6,455 FBI per household in Baton Rouge is several lengths ahead of New Orleans and Shreveport. To sell Louisiana, buy advertising in at least two markets—the *right* two. Buy 2 in Baton Rouge.



in LOUISIANA

NBC ABC

WBRZ  **2**
Channel
BATON ROUGE, LOUISIANA

TOWER: 1001 FT. POWER: 100,000 WATTS
REPRESENTED BY HOLLINGBERY

BUYING INCOME*
(Metropolitan Area)

\$6455*

**RICH
BATON
ROUGE**

\$5796*

Shreveport

\$5676*

**New
Orleans**

* Source: SM Survey
1959. Effective buying
income per household



Mystics made things happen in India . . . and

WPEN
RADIO
MAKES
THINGS
HAPPEN
IN
PHILADELPHIA

WPEN makes news with its news operation . . . 11 full time men . . . exclusive correspondents by direct line from major capitals of the world . . . our own on-the-spot helicopter . . . on-the-street reporters . . . and mobile news units. In Programming — and in Sales — WPEN Makes Things Happen In Philadelphia.

WPEN

Represented nationally by

GILL-PERNA

New York Chicago Los Angeles San Francisco Boston Detroit



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

- Was the Parti-Day test a success?**
- 27** "Tv can sell grocery products" *only* significance of Green Bay test say some marketing men as day tv schedule sells 13,320 cases in 26 weeks
- Radio: advertising's newest medium**
- 30** Gerald Arthur, Donahue & Coe's new vice president of media, sounds off on what's wrong with the way radio is being undersold today by itself
- Color tv sets records in receiver, show sales**
- 32** Color tv, in five-year status report from RCA, finds new acceptance with viewers, sponsors, retailers as circulation hits 135,000 families
- Spot tv puts 3.5 million whirlleys in orbit**
- 32** Rather than let it die the death of a Christmas toy, marketers of novelty item give it fad push that sends it spinning in wake of hula hoop
- Sometimes you have to say 'No' to clients**
- 34** James C. McCaffrey, senior v.p. and account snpr. at Ogilvy, Benson & Mather outlines when you need to say no to a client—but nicely
- Radio spurs 'supermarket' auto repairs**
- 36** There's a new breed of auto repair shop—the assembly-line operation which turns to air media for fast turnover and volume business
- What admen talk about—privately**
- 37** SPONSOR check of behind-the-scenes discussions at 4A's reveals some surprises. Agency men concerned about rising role of tv, other problems
- 39 net tv shows bite the dust (so far)**
- 39** This network tv season is highlighted by a 32% casualty rate—compared to 28% last season, and by research-minded admen. Also, Comparagraph
- SPONSOR ASKS: What are the fundamental considerations in editorializing?**
- 46** As more stations are sparked by FCC chairman Doerfer's encouragement of news opinion, station men tell why they decided to editorialize

FEATURES

- | | |
|---------------------------------|-----------------------------------|
| 10 Commercial Commentary | 17 Sponsor-Scope |
| 54 Film-Scope | 76 Sponsor Speaks |
| 14 49th and Madison | 58 Spot Buys |
| 60 News & Idea Wrap-Up | 50 Telepulse |
| 4 Newsmaker of the Week | 76 Ten-Second Spots |
| 60 Picture Wrap-Up | 6 Timebuyers at Work |
| 56 Sponsor Hears | 74 Tv and Radio Newsmakers |
| | 53 Washington Week |

Editor and Publisher

Norman R. Glenn

Secretary-Treasurer

Elaine Couper Glenn

VP-Assistant Publisher

Bernard Platt

EDITORIAL DEPARTMENT

Executive Editor

John E. McMillin

News Editor

Ben Bodec

Special Projects Editor

Alfred J. Jaffe

Senior Editors

Jane Pinkerton

W. F. Miksch

Midwest Editor (Chicago)

Gwen Smart

Film Editor

Heyward Ehrlich

Associate Editors

Pete Rankin

Jack Lindrup

Gloria Flowitz

Contributing Editor

Joe Csida

Art Editor

Maury Kurtz

Production Editor

Florence B. Hamsher

Vikki Viskniski, Asst.

Readers' Service

Barbara Wiggins

ADVERTISING DEPARTMENT

Sales Manager

James H. Fuller

VP-Western Manager

Edwin D. Cooper

Southern Manager

Herb Martin

Midwest Manager

Roy Meachum

Eastern Manager

Robert Brokaw

Production Manager

Jane E. Perry

Sandra Lee Oncay, Asst.

CIRCULATION DEPARTMENT

Seymour Weber

Harry B. Fleischman

ADMINISTRATIVE DEPT.

Laura Oken, Office Mgr.

George Becker; Charles Eckert; Gilda Gomez; Priscilla Hoffman; Jessie Ritter

Member of Business Publications
Audit of Circulations Inc.



SPONSOR PUBLICATIONS INC.

combined with TV, Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49 & Madison) New York 17, N. Y. Telephone: MURRAY Hill 8-2772. Chicago Office: 612 N. Michigan Ave. Phone: SUPERIOR 7-9863. Birmingham Office: Town House, Birmingham. Phone: FAIRfax 4-6529. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOLLYwood 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U.S. \$8 a year. Canada & other Western Hemisphere Countries \$9 a year. Other Foreign Countries \$11 per year. Single copies 40c. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MURRAY Hill 8-2772. Published weekly by SPONSOR Publications Inc. 2nd class postage paid at Baltimore, Md.

©1959 Sponsor Publications Inc.

A good
SALESMAN
is more
believable...

and
so is a
good
STATION!



CITY people, farmers, *everybody believes* a sincere, established salesman more readily than a fast-talking Johnny-Come-Lately.

This is exactly why WHO Radio *sells* better. For generations WHO has been known and respected throughout Iowa — and Iowans *believe what they hear* on WHO Radio. We make every effort to keep this confidence by providing them with outstanding professional programming — the *best* in news, sports, entertainment.

As a result, more Iowa people listen to WHO than listen to the next four commercial stations combined. And they BELIEVE what they hear!

Next time you consider radio — radio with the same outstanding qualities you demand in a salesman — remember to ask PGW about WHO, the very best there is in Iowa radio!

WHO

for Iowa **PLUS!**

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager

Robert H. Harter, Sales Manager



Affiliate

WHO Radio is part of Central Broadcasting Company which also owns and operates

WHO-TV, Des Moines, WOC-TV, Davenport



Peters, Griffin, Woodward, Inc.
National Representatives

IN SOUTH GEORGIA
AND
NORTHWEST FLORIDA . . .

A NEW MARKET

since Mar. 19th!

WALB-TV's new 1,000 FOOT* TOWER

has almost doubled
the effective WALB-TV
market in this area!

* (Tallest in South Georgia
and North Florida)

- GRADE B POPULATION
NOW IS:

730,600

- GRADE B TV HOMES
NOW ARE:

126,200

Write for
new coverage map!

ALBANY, GA. CHANNEL 10

WALB-TV



Raymond E. Carow, General Manager
Represented nationally by
Venard, Rintoul & McConnell, Inc.
In the South by James S. Ayers Co.
One Rate Card

NEWSMAKER of the week

Dean of air comedy Goodman Ace and tycoon Charles (Revlon) Revson got together last week to do 20 specials on CBS TV at an estimated \$7 million. Admen ponder what the alliance of King Combs and King Midas will produce.

The newsmaker: Owlsh-eyed, cigar-chewing Goodman Ace is due to become a producer again for the first time since his *Easy Aces* was a kingpin in network radio. No one knows more than he about writing broadcast humor. What Benchley was to print and movies, Ace is to radio and tv wit.

On the other hand, admen are quick to point out, bossman Charles Revson doesn't take a back seat to anyone in the business of getting and turning a tv audience into profit. His amazing product empire



Now writing for *Como*, Goodman Ace (l) will produce Revlon specials next year

stretching from head (Satin-Set) to toe (Esquire Boot Polish) has expanded largely through an uncanny selection of tv fare. So these admen speculate on how friction-free will be the meshing of such two great minds from different worlds.

Provided sparks are at a minimum, the acquisition of Goody Ace by Revlon could be Revson's biggest coup. Like Revson, Ace has consistently breathed the "sweet smell of success." Born in Kansas City 60 years ago, Ace worked his way through a journalism course at the local junior college by selling shows, became a reporter on the *Kansas City Post*, married his high school sweetheart, Jane Sherwood, in 1927. When performers on a local radio station failed to show up one day in 1928, Ace and Jane ad-libbed a skit on bridge which caught on. The \$10 for that initial effort parlayed into hundreds of thousands as he moved on to become air media's highest paid writer and most recently keystone of the *Perry Como Show* on NBC TV. Of agencies, Ace has said, "I tell them what to do and they say 'yes' and don't do it." With Revlon, they may have to.

NEWSMAKER STATIONS of the WEEK

the NORTHWEST NUGGET

APPOINTS EASTMAN

KJR

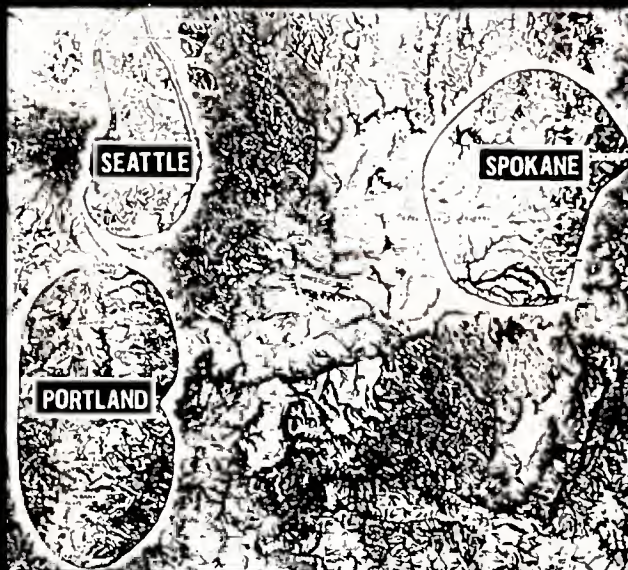
SEATTLE 5,000WATTS 950KC

KNEW

SPOKANE 5,000WATTS 790KC

KXL

PORTLAND 10,000WATTS 750KC



The Northwest Nugget Stations, in the rich Pacific Northwest, offer tremendous facilities in a fabulous market. Get the full profit story of audience, salesmanship and merchandising aids from your East/man today.



robert e. eastman & co., inc.

national representatives of radio stations

NEW YORK:
527 Madison Avenue
New York 22, N. Y.
PLaza 9-7760

CHICAGO:
333 N. Michigan Ave.
Chicago, Illinois
Financial 6-7640

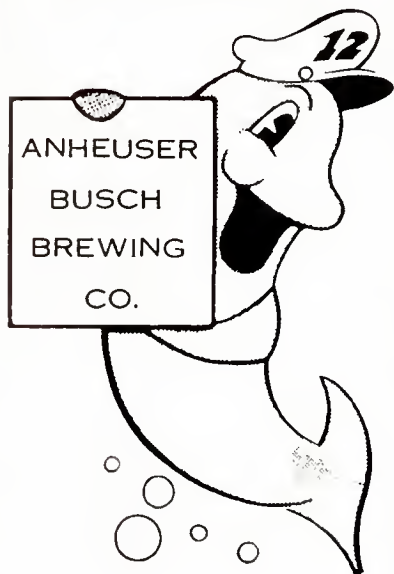
SAN FRANCISCO:
Russ Bldg.
San Francisco, Cal.
YUkon 2-9760

DALLAS:
211 North Ervay Bldg.
Dallas, Texas
Riverside 7-2417

ST. LOUIS:
Syndicate Trust Bldg.
915 Olive St.
St. Louis, Missouri
CEntral 1-6055

LOS ANGELES:
Taft Building
1680 N. Vine St.
Hollywood, Cal.
Hollywood 4-7276

"JAXIE" Salutes Budweiser



The Anheuser-Busch Brewing Company has joined the Honor Roll of Advertisers who chose WFGA-TV to carry its sales messages to more than a quarter-million Florida-Georgia TV homes. Budweiser is sponsoring "Flight", from 7:30 to 8:00 PM on Thursdays, and this fine show—combined with WFGA-TV programming—will provide top selling power for the Anheuser-Busch Brewing Company.

"Jaxie" is proud to have Budweiser and the D'Arcy advertising agency on its growing list of prestige advertisers.

*NBC and ABC Programming
Represented nationally by Peters,
Griffin, Woodward, Inc.*

WFGA-TV
Channel 12
Jacksonville, Florida
FLORIDA'S
COLORFUL STATION

Timebuyers at work

Doug Humm, Charles W. Hoyt Co., Inc., New York, feels that tv stations need more showmanship in their formats, especially the feature film segments. "The tremendous popularity of feature films has somewhat crippled the imagination of many stations," Doug says. "Hour after hour, they grind out films, and make no effort to enhance the films' interest or make them different from those on competing channels." Doug thinks that most feature film blocks would be helped by a highly personalized approach. He points out that some stations using colorful announcers to introduce films and narrate the bridges have created personality programs in their own right. "A feature film need not be a 'monster' show to lend itself to this approach. The personality should be a focal point for the program. Change of pace is a basic dramatic device and, rather than interrupt the mood and continuity of the films, the good announcer provides a necessary relief from the sameness of the film in addition to his own entertainment values."



Frances Lindh, Batten, Barton, Durstine & Osborn, Inc., New York, feels that radio in many markets is "still a jungle where dog-eat-dog competition between stations does a great deal of harm. Stations in highly competitive markets often forget that sharp practices to get sales create an unhealthy climate which undermines advertisers' respect for the medium. Too much concern about the immediate dollar, rather than the long-range approach to selling, frightens away new clients, makes many old ones doubtful." With regard to television, Frances thinks that the medium is going through many significant changes, especially in spot.



"Agencies and advertisers are more aware than they were a few seasons ago of tv's total delivery value," Frances says. "As prime

time spots became more difficult to get, fringe times, saturation and daytime packages were used, and quite effectively. Advertisers have found that tv, with its tremendous audience at all times, gives them a latitude in their schedules. Programming better slanted to its audience has also done a great deal to increase total impact."

On February 8, WNBQ presented a special preview, in color, of the Art Institute of Chicago's historic Paul Gauguin exhibition. Because of its unusual interest the program was colorecast on the NBC Television Network. Critical response was warm and wide-spread. The Chicago Sun Times called it an "artistic coup." The Chicago Tribune said it was "superb." And from the nation's Capital: "a work of art

as a TV show." From New York: "a masterly achievement." "So Much Light, So Much Color" was one in WNBQ's monthly series, "Chicago Showcase," exploring the cultural range for Chicago viewers. It is an important phase of the balanced schedule which provides rewarding television for every taste . . . and which marks WNBQ as the quality television station in Chicago.

WNBQ

NBC TELEVISION IN CHICAGO



Gauguin

"... SO MUCH LIGHT, SO MUCH COLOR"

spot
summer↑radio goes



where the family goes

SPOT RADIO is the most effective summer medium you can use because Radio goes where the family goes.

Reach people—wherever they are, at home or on vacation—with SPOT RADIO.

SPONSORED BY MEMBER FIRMS OF



Avery-Knodel Inc. — John Blair & Company — Broadcast Time Sales
Thomas F. Clark Co. Inc. — Harry E. Cummings — Robert E. Eastman & Co. Inc.
H-R Representatives Inc. — The Katz Agency Inc. — McGavren-Quinn Company
The Meeker Company Inc. — Art Moore Associates Inc. — Richard O'Connell Inc.
Peters, Griffin, Woodward, Inc. — William J. Reilly Inc.
Radio-TV Representatives Inc. — Weed Radio Corporation — Adam Young Inc.

MAY IS NATIONAL RADIO MONTH

Commercial commentary

What price prize winners



This is a grumpy, ill-mannered plea for more sense, sanity, and professionalism in the selection of "award-winning" tv commercials.

Last week, at the IAs' Convention at White Sulphur Springs, I sat through a showing, with Cliff Field, v.p. at Ogilvy, Benson & Mather, of 10 tv spots, selected as prize winners by the Art Directors Club of New York.

Cliff is an old friend and a real copy pro. His print campaigns for Puerto Rico and Hathaway Shirts have been justifiably praised, even by outsiders who know nothing of the careful research and planning behind his advertisements.

At White Sulphur last week he received what is undoubtedly the highest creative honor in advertising today—the Arthur Kudner Award for the finest institutional copy of the year.

Cliff won it for his British Travel Bureau magazine ad titled "Tread softly past the long, long sleep of kings" and judging by the applause at the Greenbrier, it was a popular decision.

It was also the unanimous choice of a distinguished board of judges, George Gribbin, pres. of Y&R, Charles H. Brower, pres. of BBDO, and John P. Cunningham, board chairman of C&W.

I couldn't help contrasting the respect and honor and real professional kudos which this award implied with the almost total meaninglessness of the Art Directors' selections. And I was interested too, in checking out with Cliff my own feeling about the award-winning tv commercials.

Wrong judges and wrong standards

On the surface, of course, there was nothing particularly wrong with the choices of the Art Directors Club. All of the commercials were of reasonably high quality, and some were quite outstanding.

It was only when you began to look at the presentation as a whole that you realized that the Art Directors' tv awards, like those of nearly every tv commercial contest or festival I have ever heard of, were 1) chosen by the wrong people, 2) judged by the wrong standards, and 3) applauded for the wrong reasons.

Art directors, like tv camera men, sound men, or film producers, tend to be primarily technicians. Their selections were chosen as interesting (though sometimes esoteric) examples of pictorial art with little or no regard for sales message or selling effectiveness.

Visual techniques were emphasized at the expense of human feeling, and there was a notable lack of concern for the ability of a commercial to "get over the footlights" and communicate with viewers.

Even the categories into which the commercials were grouped were technical and artificial. There were awards for "live action," "limited action," "animation," "three dimensional puppets," "color," etc.

This of course is sheer nonsense. You might just as well set up

Coverage doesn't come this way yet!

Just ask your time-buyer! He'll tell you coverage isn't just had for the asking. But—with your 30-minute show or 30-second station break on film—getting the coverage you want and need is not only possible but economical and practical.

Goes without saying that film also gives you control of your message.

In fact, film does three things for you . . . 3 big important things:

1. Gives you the high-polish commercials you've come to expect . . . fluff-free . . . sure.
2. Gives you coverage with full pre-test opportunities.
3. Retains residual values.

For more information write:

Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N.Y.

East Coast Division
342 Madison Ave.
New York 17, N.Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

or

W. J. German, Inc.

Agents for the sale and distribution of
Eastman Professional Motion Picture Films
Fort Lee, N.J.; Chicago, Ill.;
Hollywood, Calif.

**Always shoot it on
EASTMAN FILM . . .
You'll be glad you did!**





"Sunny" Knows

"Sunny" knows WSUN delivers more radio homes, at the lowest cost per home of any station in the heart of Florida.*

WSUN is programed for service . . . and for sales, and has been making friends in Florida for 31 years.



WSUN 620 KC
Tampa St. Petersburg

National Rep:
VENARD, RINTOUL & McCONNELL
Southeastern Rep:
JAMES S. AYRES

*NCB 2

awards for commercials which 1) use only words of less than three syllables, 2) employ models under 16 years of age, 3) are written one-handed on Royal typewriters.

The techniques of commercial production are not important standards. All that really matters is the way in which a particular commercial faces and creatively solves its own individual sales problem.

Cliff Field's reactions to the Art Directors' reel were much the same as mine—too tricky, too arty. And he added "tv commercials are about where print was 25 years ago."

How awards might be given

All the same, I think it would be a fine thing for tv and for the advertising business if we did have a system of awards that was meaningful, important, and respected within the industry.

Such awards, properly handled, could easily stimulate more effective and imaginative tv commercial treatments.

I suggest, however, that the real key is the judges themselves. They should be professional advertising men of stature and breadth of experience, who thoroughly understand the relationship between sales and marketing problems and advertising creativeness.

The Kudner Award had judges of this caliber. There are a number of such men within the ranks of both the IAs and the ANA.

The trouble with getting non-professionals or technicians to judge tv commercials is that their pronouncements carry no real weight in advertising circles. It may be pleasant to have your ads praised by the D.A.R. of Dubuque, or the professors of the Harvard Business School, or the musicians of Local 802, but such applause means little to any true advertising practitioner.

A second suggestion is this. Instead of dividing the awards by technical categories (live action, animation, etc.) let's divide them by major industries—food, drug, tobacco, automotive, beverage, etc.

It is almost impossible to compare a commercial for say, Buick, with one for Revlon. Their sales problems and objectives are so different. But a healthy, spirited, and sensible competition could be staged to choose the "Best food commercial of the year," and similarly the best cosmetic commercial, petroleum commercial, drug commercial. And such a competition could provide advertisers and agencies with a valuable review of tv activities in major industries.

Finally, let's be certain that both in judging, and in the announcement of tv award winners, notice is taken of the sale problems and copy platforms around which the commercials are built.

I am not suggesting that tv commercials should be judged solely on the basis of direct traceable sales results. Too many other factors are involved, product, competition, media weight, marketing.

But at least awards should be given with some recognition of sales realities. For, in all really sound tv commercial production, these are the starting points for advertising creativeness.

If for tv we could ever establish a system of annual awards based on these principles, we could make a valuable contribution to the entire advertising business. At the present time, the only print prize of real significance is the Kudner Award, and that is in the limited field of institutional advertising.

There is a challenging opportunity for tv to provide a more comprehensive, meaningful system. But we must approach the problem like professionals, not like a ladies' garden club.




IT'S SPREAD TO FASHION

The Parisian couturiers have just discovered spot, but American businessmen have been profiting from its use for better than 30 years.

After all, what other medium is sufficiently fast-breaking for you to take advantage of temperature and precipitation changes; instantaneously meet competitors' price shifts; or capitalize on peak buying days and hours in each market.

When it comes to selling national spot, it is obvious that good communications, like time, is of the essence. The H-R policy of close, continuing, day-in, day-out personal contact with its stations forms the bedrock of its Working Partnership concept.

New York
Chicago
San Francisco
Hollywood
Dallas
Detroit
Atlanta
Houston
New Orleans
Des Moines

"We always send a man to do a man's job"  **H-R** Television, Inc.
Representatives

Houston's
TOP*
Radio Station
K-NUZ

*** PULSE, Jan.-Feb., 1959**
NIELSEN, Dec., 1958

Proudly Announces
the Appointment of

THE KATZ AGENCY, INC.

as Representatives
Effective May 1, 1959

New York • Chicago • Detroit
Atlanta • St. Louis • San Francisco
Los Angeles • Dallas

IN HOUSTON, CALL
DAVE MORRIS, Jackson 3-2581

49th and
Madison

Why another RAB?

I read with interest the article in the 25 April issue by Jack Masla.

While his theory—that there be an organization to promote spot radio alone—isn't bad, for heaven's sake let's not have another national radio organization.

Personally, I think RAB has done a bangup job. I think many broadcasters, both members and non-members of RAB, are not completely aware that much of the business they get could be traced back, at least in part, to RAB.

It has been our experience that all of a sudden certain categories seem to catch on fire. One year you won't have any business in this category and next year competitors are falling all over each other to buy time on your station. Does this just happen, or could it be that some speech at a convention of that particular industry, or a specific presentation to the leaders of that industry, made by RAB or, for that matter, SRA, or even a specific national rep, triggered the entire movement?

Most of us can't take the time or effort to find out why we got a particular piece of business. In fact, most of us don't care how, as long as we get it. But I am sure it isn't happenstance that most of the airlines use spot radio today and a few years ago they didn't, or that supermarkets are becoming really important radio advertisers.

There is a lot of work, much of it unpublicized, being done by RAB and other radio-minded organizations. We certainly don't need another one.

Ben Strouse
 pres. WWDC
 Washington

* We agree with Ben Strouse that RAB does some fine work. Because we believe that spot radio deserves to be a much bigger medium, SPONSOR welcomes ideas as to how to achieve this from all interested parties.

5-city directory

Now I understand why so many out
 (Please turn to page 24)

IN PHILADELPHIA RADIO WRCV

IS THE TOP PERFORMER

ATTRACTING THE LARGEST
AUDIENCE ALL WEEK LONG
...WITH WRCV SALES PER-
SONALITIES GAINING BIG
AUDIENCE INCREASES FOR
ADVERTISERS.

SOURCE: PHILADELPHIA NSI,
DEC.-JAN. AND FEB.-MAR.

WRCV IS NBC RADIO IN PHILADELPHIA • SOLD BY NBC SPOT SALES

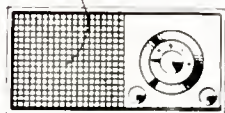
Ted Jackson
Audience up
140%

Grady... & Hurst
Audience up
50%

Jack Rattigan
Audience up
75%

Pat Landon
Audience up
17%



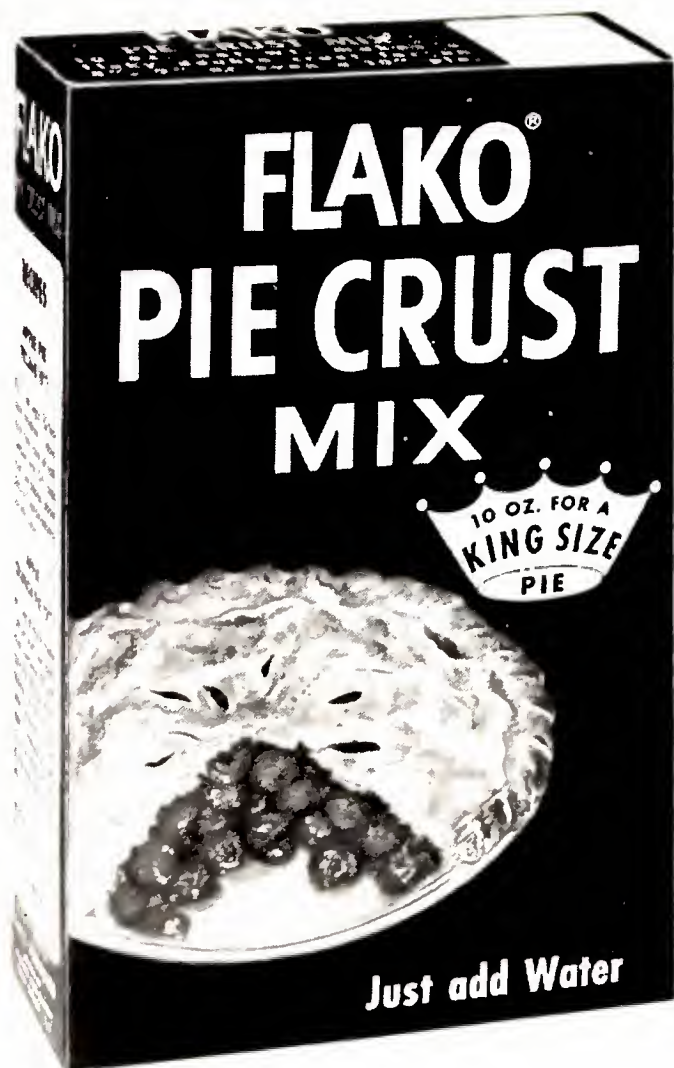


BLAIR RADIO STATIONS

help FLAKO products show

SOLID GAINS

in important radio markets



In market after market, FLAKO products are making new sales records. And their advertising is concentrated in one powerful medium—Spot Radio.

Through strategy planned by the parent organization, Quaker Oats, advertising of FLAKO products is closely geared to the distribution patterns in individual markets. In many of these markets, Blair Stations are the spearhead of the advertising attack. The simple fact is: BLAIR STATIONS SELL. Through applied audience-research, they have developed and intensified the elements that give radio its real selling-power:

1. *Local-interest programming*, which appeals to listeners throughout the station's own area in a way no distant program-source can duplicate.

2. *Local selling personalities*, who speak the language of the area they serve, and endow commercial messages with believability that converts ratings into cash-register results.

Over 40 stations in major markets are represented by John Blair & Company—by far the most important group of stations and markets served by one representative firm. So when you're thinking about radio, as most advertisers are, talk with your John Blair man. In many of your best markets, he represents stations that really sell.



John Blair

and Company National Representative for Major Market Stations:

New York..... WABC
Chicago..... WLS
Los Angeles..... KFJB
Philadelphia..... WFIL
Detroit..... WXYZ
Boston..... WHDH
San Francisco..... KGO
Pittsburgh..... WWSW
St. Louis..... KXOK

Washington.... WWDC
Baltimore..... WFBR
Dallas-Ft. Worth..... KLIF-
KFJZ
Minneapolis-St. Paul..... WDG
Houston..... KILT
Seattle-Tacoma..... KING
Providence-Fall River-
New Bedford..... WPRO
Cincinnati..... WCPO

Miami..... WQAM
Kansas City..... WHB
New Orleans..... WDSU
Portland, Ore..... KGW
Denver..... KTLN
Norfolk-Portsmouth-
Newport News..... WGH
Louisville..... WAKY
Indianapolis..... WIBC
Columbus..... WBNS

San Antonio..... KTSA
Tampa-St. Petersburg..... WFLA
Albany-Schenectady-Troy..... WTRY
Memphis..... WMC
Phoenix..... KOY
Omaha..... WOW
Jacksonville..... WMBR
Oklahoma City..... KOMA
Syracuse..... WNDR
Nashville..... WSM

Knoxville..... WNOX
Wheeling-Steubenville..... WWVA
Tulsa..... KRMG
Fresno..... KFRE
Wichita..... KFH
Shreveport..... KEEL
Orlando..... WDBO
Binghamton..... WNB
Roanoke..... WSLS
Bismarck..... KFYR

SPONSOR-SCOPE

9 MAY 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC

Tv's influence on the corporate planning of advertising budgets continues to grow by leaps and bounds.

Factors that have changed the pattern of budget master-minding are basically these:

1) Now that tv is the major medium, it's imperative that the planning start with tv and the other media be matched in.

2) Because of the tremendous sums involved in tv, decisions must be made at the highest corporate levels.

Since network tv must be sewed up far ahead and on a fall-to-fall basis, an accounting setup with the fiscal year ending 30 June has become more expedient than the type that ends 31 December. (Curiously, the automotives have stuck to the 30 December system, even though the tv network and model year coincide.)

Tv stations this week were mulling this offbeat proposition from Ogilvy, Benson & Mather: that they sell 30-second units in chainbreaks at the 20-second rate—with the proviso that such spots could be preempted if a 20-second buyer became available.

The agency based its offer on the premise that stations have lots of open 20's and I.D.'s and that they might find it expedient to go along on this sort of deal pending a pickup in the market for 20's and I.D.'s.

Incidentally, OB&M just became the agency for Ban (Lever), which is a heavy user of spot tv during the warmer months.

Note: Several reps lately have been toying with the idea of suggesting to their tv stations that they create a 30-second rate on the assumption that some of the heavy demand for minutes could be diverted into 30-second spots.

Ford's expenditures in spot radio on its new models could hit \$3.75 million. There's a dual reason for that: (1) It'll be turning out more cars, and (2) extra pressure will be exerted in behalf of the small car.

Recently Ford has been spending at the rate of \$2.5-3 million for spot radio.

The lull in new national spot tv business out of New York will last somewhat longer than anticipated: The networks don't appear to be in much of a hurry about crystalizing their schedules or confirming orders on hand.

Reps this week reported that impatient nudges from their tv stations are beginning to be much sharper.

Y&R has a project under way to needle the agency's executives—account, creative and even the radio/tv department—into concentrating more of their thinking on radio.

The project: An updated study on the dimensions of radio, the location of sets within and outside the home, and how the medium can be used via a variety of techniques.

Y&R hasn't been placing much radio business lately, and apparently the management thinks the time is ripe for a broad review of the medium.

The study should be completed within the month.

Firestone is looking over the spot tv situation with a view to buying at least through the summer.

It's lining up availabilities via reps in about 100 markets. Logical points of interest: adjacencies to baseball games and participations in sports programs.

Judging from agency complaints to reps, the practice among some tv stations of running the wrong film commercials is getting acute.

One agency heavy in tv spot hopes to correct the situation by inserting in its order form a clause requiring that confirmation of performance come from the engineering log—not the programing log.

Agencies putting the accent on minutes in proposed spot tv campaigns for the coming season are adding 10% to the budgets to take care of anticipated rate hikes.

Last year the contingency for spot rate increases averaged 5%. The 10% figure is now being urged because:

(1) Stations are expected to act on their reps' suggestions that they make the cost of minutes higher than the rate for 20-seconds.

(2) Quite a few ABC TV affiliates will be pushing up their rates as a result of strengthened ratings.

Some reps think their stations are making a mistake by delivering reports on merchandising cooperation directly to an agency's promotion department:

It isn't merely that the reps want to get into the act; they're convinced that more mileage can be had out of the report if the rep served as a go-between.

The rep also would show it to the buyer on the account, who, in turn, could take a bow on his judgment of station selection. In other words, by involving more people, the reps would spread the goodwill farther.

Food marketing experts hold that the only national advertiser of cooking ingredients who successfully relies on recipes is Kraft.

The other giants in the field—particularly the flour people—are challenged more and more by the problem of selling the mixed product.

Whereas the older housewife may still think in terms of recipes, the younger element is most concerned with how the item fits in with (1) the family's needs and habits, and (2) the pocketbook.

Has spot tv been lax in visualizing that medium's big picture for the agency people beyond the timebuyer?

SPONSOR-SCOPE this week gathered the impression that the answer might lean toward the affirmative on the basis of a quiz it conducted among a cross-section of media analysts.

The question: Has spot tv done a good job selling itself as a national medium?

The response can be reduced to these key observations:

- There's been too much concentration on the small picture—analysis of market-by-market and the comparison of one station against another.

- Very little has been done to project the ultimate dimensions of national spot tv on a truly competitive scale, showing, for instance: (1) how by using certain schedules a given percentage of the national market could be reached; (2) how various advantages can be derived from buying 80-100 stations on a spot basis as against network; (3) what fringe time can do in terms of cost efficiency as compared to prime time.

- Spot tv, content with its profitable position, has let the magazines outflank it with promotional showmanship.

Here's the boxscore on where two of the soap giants stand this week as to their network tv nighttime commitments for the fall:

- **P&G:** 9 shows, adding up to 6½ hours a week.
- **Lever:** 7 shows, adding up to 4½ hours a week.

P.S.: With the bulk of its business on ABC TV, P&G will be spending less this fall for nighttime network than it did last season.

Meantime CBS TV appears to be out of the P&G nighttime picture by default.

This will be one season that **Marlboro** (Burnett) won't find itself frozen out of choice time: It's bought half of **Loretta Young** in the NBC TV Sunday 10 p.m. niche.

As part of the deal, NBC has agreed to house **Trouble Shooters** in the Thursday 10:30-11 p.m. period.

Looks like Buick (McCann-Erickson) will confine itself network-wise to 10 specials next season—six of them headed by Bob Hope.

The works will come to around \$5 million—less than what Buick spent this season on eight Hope specials and an alternate half-hour of Wells Fargo.

Burnett this week continued to find itself in a box over what to do with the **Deputy** series (**Henry Fonda**) that it bought in behalf of Kellogg.

It had hoped to substitute the Fonda show for the CBS-owned **Dennis the Menace**, previously set for Kellogg (Friday 8:30 on CBS TV) and put Dennis on at 7 p.m. Sunday on the same network, but Campbell scotched that by renewing for **Lassie**.

Standard Brands was ready to take half of the **Deputy** if it could get a Friday spot.

Should the tv specials find themselves hard put for names the coming season, much of it will be due to the fact that all the major talent offices also are going to be doing a lot of packaging.

Their first concern, obviously, will be the booking of their own shows out of their own stables; next, they want to guard against over-exposure.

The 1959-60 producing activity of each of the top three talent agencies:

	NETWORK	SPONSOR	NO. SHOWS
MCA	NBC	Ford	40
Gen. Artists	NBC	Kraft	52
Wm. Morris	CBS	Revlon	20

Because of intra-industry arguments now going on as to which is the fairer method, here's an explanation of the two systems used in computing the average cost-per-thousand-homes.

The Nielsen method: (1) Derive the cost-per-1,000 for each show by dividing the cost of the show by the program's homes in thousands; (2) to get the average cost-per-1,000, add up the costs-per-1,000 for the individual shows and divide them by the number of shows.

The ABC TV way: Add up the thousands of homes and costs of all programs and divide the total costs by the total thousands.

The private brands have finally caught up with another field that's prospering in a big way: non-fat dry skim milk.

A&P is cashing in on the market created by national advertising (principally **Borden's Starlae**) by putting out its own competitive brand at 29¢—10¢ cheaper than Borden.

Carnation also has a brand on the market.

SPONSOR-SCOPE *continued*

Don't let the fact that certain advertisers have raised the level of their programing for next season make you think their main objective is an identity with quality.

They're spending some of the extra toll for impact and merchandising values, to be sure, but what they'll essentially be after as much as ever is circulation. In other words, solid ratings.

The average agency impressario would enjoy the luxury of playing both sides of the street in interpreting a program's reaction—quality audience vs. rating—but deep down he knows that the more people that view a message, the happier the client. And that's regardless of the product and the target.

Trade callers on radio stations report discontent over the status of rating methods.

The grumbling includes such items as: (1) the techniques are outdated; (2) the field people are not properly equipped to do the job; (3) retracing of the surveyor's calls has frequently disclosed that the wrong program had been credited; and (4) in some cases the queries were put to people on the street, not in their homes.

Basic reason for the station's uneasiness: Since ratings have become virtually the sole lever in getting business, sensitivity on the subject of research has been mounting commensurably.

Far more people saw Wagon Train during one night in March than the total readers that scanned over much longer periods such publications as Reader's Digest, This Week, and Life.

Here's the comparison:

PROGRAM-MAGAZINE	TOTAL VIEWERS-READERS
Wagon Train*	53,200,000
Reader's Digest**	34,950,000
This Week supplement	25,000,000
Life**	32,100,000

Source: *Second March Nielsen report; **Look Study for 1958.

Trendex's initial reports on commercial playbacks to viewers is scheduled for release to subscribers 22 May.

The data will be used essentially for inter-media comparisons and copy research.

It was NBC TV's inning this week in the game of locking up sales for fall.

In addition to the Marlboro sale, NBC registered these on the nighttime scoreboard: Toni (North), the other half of Loretta Young; Chase & Sanborn (JWT) and Singer Sewing (Y&R), alternating Fibber McGee & Molly, Tuesday 8:30; R. J. Reynolds (Esty) and Chemstrand (Doyle-D-B) alternating on Challenge, Saturday 8:30 (Reynolds, to make room for Challenge, moved Johnny Staccato to Thursday 8:30.)

Developments at CBS TV: Betty Hutton (General Foods) will replace December Bride; Pharmaceutials (Parkson) picked Undereover Man for the Tuesday 9 o'clock period. R. J. Reynolds and Bristol-Myers will share I've Got a Secret and Peter Gunn.

In reference to Marlboro's alliance with Loretta Young: Now that the masculinity theme has been copied by competitors, Marlboro is switching back to feminine appeal. Incidentally, the January-February Nielsen showed the following housewife-home audience by age groups for the Loretta Young show: 16 to 34, 26.2; 35 to 49, 31.8; and 50 and over, 22.3. This allocation is based on a total U. S. rating of 27.1.

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 53; News and Idea Wrap-Up, page 60; Washington Week, page 53; SPONSOR Hears, page 56; Tv and Radio Newsmakers, page 74; and Film-Scope, page 54.

IT COMMUNICATES!

By anyone's standards, Paul Revere's midnight ride was a screaming success. The whole countryside sprang into action! He really communicated. Today, WOOD-TV is communicating with the same phenomenal success. Western Michigan prefers WOOD-TV. Better yet, WOODwatchers are WOODbuyers! Why not put your client on WOOD-TV and get a sample of that "Paul Revere-type" action from the WOODlanders. Just flash the signal to your Katz man — that's one lamp for AM, two for TV.

WOOD-TV is first—morning, noon, night, Monday through Sunday February '59 ARB Grand Rapids

WOOD-AM is first—morning, noon, night, Monday through Sunday April '58 Pulse Grand Rapids



WOOD **AM** TV

WOODland Center,
Grand Rapids, Michigan

WOOD-TV—NBC for Western and
Central Michigan: Grand Rapids,
Battle Creek, Kalamazoo, Muskegon
and Lansing. WOOD-Radio — NBC.

tune in WOOD... & get more action! action!



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

I AM

YOUR

TRADE

PAPER

I inform, interpret, analyze, advise, question, compliment and complain. I am the heartbeat of your industry.

As my issues tick by, I record the pulsations of your industry—its strengths and weaknesses, its triumphs and failures, its hopes and regrets.

I live to serve. I live to serve your industry that is also mine.

My sense of service means many things. More than just words-in-print to keep you posted, my sense of service also means projecting the significant facets of our kaleidoscopic industry in sharpest focus for all to see.

It means fighting for industry advances, sometimes in the face of bitter opposition.

It means providing you with fact-and-figure tools to help you do your job better.

It means painting a positive picture of our industry, a picture so plausible that even the most carping critic cannot deny its validity.

It means adding moral stature to our industry whether the issue be Code compliance, rates, or ratings. It means a personal code of conduct that permits me, with clean hands, to urge highest standards on our industry.

I am the heartbeat of our industry. As you can see, I am also its conscience.

How well I do my job only you are qualified to judge.

I am proud to be your trade paper. I promise to serve you in every way at my disposal.

I am SPONSOR.

How well SPONSOR does its job is partially revealed by agency-advertiser surveys of reading preferences. We'll be happy to send you summaries of the two latest.

GIANT MARKET



"The Giant of Southern Skies"

GIVES YOU ALL THREE . . .
GREENVILLE
SPARTANBURG
ASHEVILLE

. . . with total coverage area greater than that of Miami, Jacksonville, Birmingham or New Orleans

82-County Data (within the 100 UV/M contour) S. M. Survey May 10, 1959

POPULATION 2,946,600
INCOMES \$3,584,180,000
RETAIL SALES . . . \$2,387,606,000
HOUSEHOLDS 751,900

Represented Nationally by
WEED TELEVISION CORP.

CHANNEL 4
WFBC-TV
GREENVILLE, S. C.
NBC NETWORK

RADIO AFFILIATE THE PIEDMONT GROUP
WFBC - GREENVILLE WORD - SPARTANBURG

49th & MADISON

(Cont'd from page 14)

of-town salesmen head straight for the Bank of America instead of its advertising agency. . . .

Seems that your five-city directory—a piece I remember fondly from my own selling days—lists the Bank of America in San Francisco, but makes no mention of its agency.

Arthur Sawyer
media director
Johnson & Lewis
San Francisco

• Reader Sawyer will be pleased to know that a new 1959-60 5-City Directory is in the works and will list Johnson & Lewis.

Spot radio

Your recent articles on the state of the radio industry—i.e., "Radio Deserves a Spanking", "Radio Spot Paperwork Jungle", "SPONSOR'S 500 Million Dollar Plan for Spot Radio", etc.—have been both stimulating and informative. There is no doubt that they will induce some soul-searching thoughts inside the radio industry.

Unfortunately, there has been too much of a "let's wait and see what happens" attitude within the industry, even though some organizations and stations have instigated sound moves in the right direction.

Each individual connected in any way with radio management, sales, programing, etc., has a tremendous responsibility to the radio industry as a whole. Each in his own way can and should contribute something sound today so radio will be even better tomorrow.

William T. Heaton
mgr., Chicago office
Daren F. McGavren Corp.

Still same agency

We have noted that the following appears under the heading "Other Agency Appointments" on page 66 of the 25 April, 1959 issue of SPONSOR:

"Oscar Mayer & Co., from Wherry, Baker & Tilden, to Clinton E. Frank, Chicago . . ."

For your information we still engage Wherry, Baker & Tilden as our advertising agency and we have no plans to change our arrangement with them. We have no advertising agency arrangement with Clinton E. Frank, Inc.

Wm. B. Walrath, Jr.
adv. mgr., Oscar Mayer
Madison, Wisc.

• SPONSOR corrected this item in the Wrap-Up section in 2 May.

WCTV Solves Another Problem for a timebuyer



Joe couldn't spend his budget in major markets.



There just weren't enough top availabilities.



Take a look, said Blair TV Associates, at markets such as WCTV. Get tremendous buys.



Joe found 122,080 homes, largely unduplicated (NCS#3),



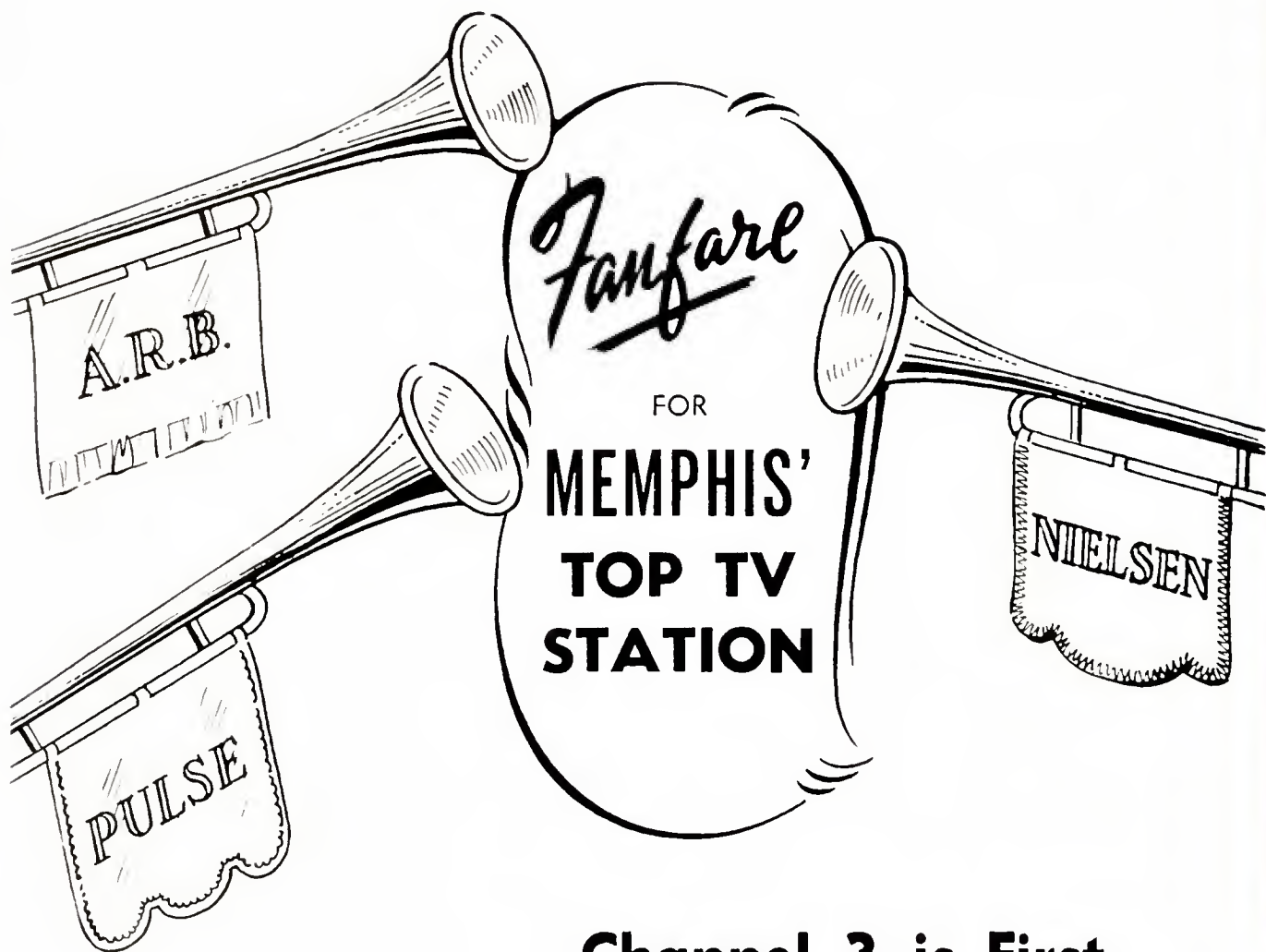
and nobody can knock his cost-per-thousand . . . or his cost-per-sale . . . or his standing with the client.

WCTV Tallahassee
Thomasville
for North Fla. and South Ga.
John H. Phipps
Broadcasting Stations



Even "Gunsmoke" smokes better on WMT-TV

National ARB for Gunsmoke: Approx. 40.
Last ARB for Gunsmoke on WMT-TV: 50.*



Channel 3 is First By All Surveys

No wonder in Memphis they say "There's more to see on Channel 3." WREC-TV's combination of the finest local programming and the great shows of the CBS Television network deliver the greatest audience in the Mid-South area. See your Katz man soon.

Here are the latest Memphis Surveys showing leads in competitively-rated quarter hours, sign-on to sign-off, Sunday thru Saturday:

	A.R.B. Jan. 12-Feb. 8 '59 (Metro Area)	Pulse Feb. '59 (Metro Area)	Nielsen Dec. 7-Jan. 10 '59 (Station Area)
WREC-TV	223	251	259
Sta. B.	110	109	71
Sta. C	57	19	81

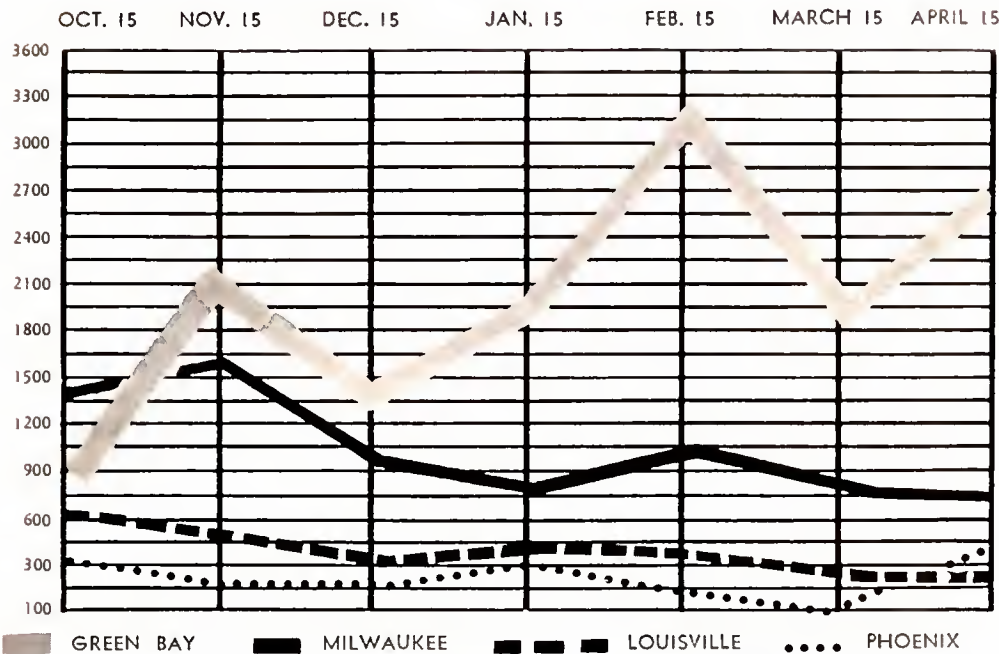


WREC-TV

Channel 3 Memphis

Represented Nationally by the Katz Agency

PARTI-DAY SALES IN 6 MARKET AREA



Figures on the chart are for Parti-Day case wholesale shipments 15 October 1958—15 April 1959. Of the four markets shown, only Green Bay received advertising support during the 26-week period of the daytime tv test.

WAS THIS TV TEST A SUCCESS?

- Parti-Day Toppings, using 10 daytime minute spots per week, sold 13,320 cases in 26 weeks in Green Bay
- But some marketing men criticize test as lacking research plan, follow-through and sales significance

How do you judge a tv sales test? If you're a keen-eyed marketing, media, or agency account man who likes to figure test plans, sales costs and advertising effectiveness with a sharp-pointed pencil, you'll be interested in the controversy that's boiling up over the SPONSOR-reported Parti-Day Test of day tv in Green Bay, Wisconsin.

Was it a success? Did it really prove anything?

Both Parti-Day and its agency, D'Arcy's Chicago office, say "Yes." They cite these facts:

- In 26 weeks, Parti-Day's schedule of day tv spots sold 13,320 cases, far outstripping larger, but unadvertised markets. (See chart above.)
- The Parti-Day schedule over

WBAY-TV was a major factor in raising grocery distribution from less than 10% before the test started, to over 90% within a few weeks.

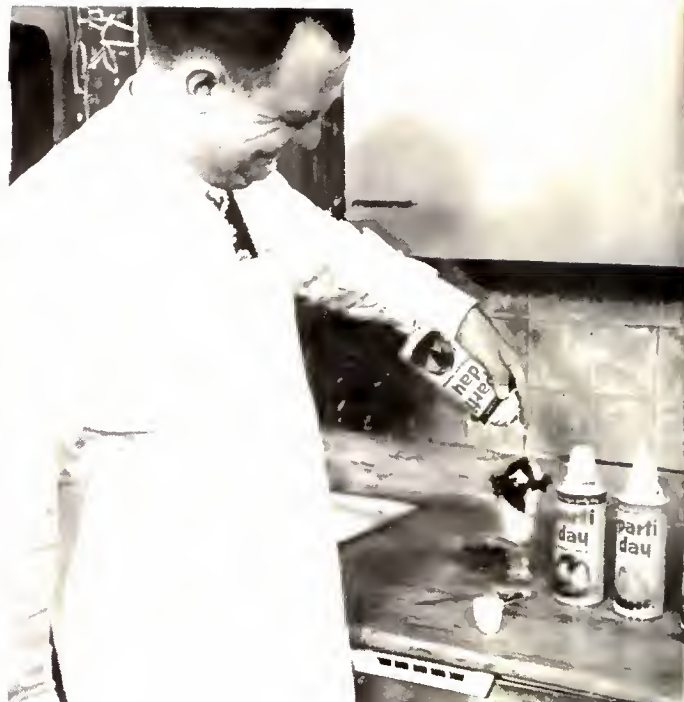
- The test taught both agency and client important advertising lessons—particularly the use of live-local announcers, the value of one-minute, rather than shorter spots, and scheduling within children's and women's shows.

On the other hand, a number of experienced marketing men with whom SPONSOR has talked, including one prominent Parti-Day competitor deny that the test had any important significance. They say:

- Parti-Day merely proved that television can sell grocery products



TEST INCREASED RETAIL DISTRIBUTION. Before Parti-Day started its schedule of day tv spots in the Green Bay market, it had less than 10% distribution in grocery outlets. Test upped this to 90%



LOCAL-LIVE ANNOUNCER PROVED BEST SALESMAN. Both Parti-Day and D'Arcy say commercials delivered live by Russ Widoe of WBAY-TV showed up stronger than previous film treatments

and "everybody knew that already."

- Sales results are inconclusive, since they are not related to control points or other test market patterns.

- There was inadequate consumer and retail research to support such a test.

- Parti-Day seems to have developed no important future sales plans as a result of its test experience. One sales v.p. told SPONSOR "This proved to be a test of a company—not of tv, or a station, or a broker, or even an agency."

Before making up your own mind about the justification or lack of it in these criticisms, you'll want certain Parti-Day facts such as these:

The product. Parti-Day toppings are new specialty products in the grocery field. Introduced last spring, they come in four flavors—chocolate, fudge, marshmallow and butterscotch. They are used as toppings on ice cream, and other desserts, as an ingredient in cocoa, and a flavoring for milk.

Parti-Day's chief competitors in Green Bay are Hershey, Smuckers, Topps, Sifers. Only Sifers is aerosol-packed (in the chocolate flavor).

Parti-Day sells at wholesale for \$4.75 per case of 12, and is generally priced at retail at 49¢.

Sales history. Parti-Day had been in the Green Bay market for six months before the start of the day tv test. Between 15 April and 15 October, 1958 it had racked up sales of 3,115 cases (wholesale). Sales for the month preceding the test were 715 cases.

The Green Bay test pattern. Parti-Day's test involved the use of 10 one-minute spots weekly over WBAY-TV Green Bay.

The station serves an 80-mile area around Green Bay in Wisconsin and upper Michigan. In this area there are 395,330 tv homes out of 471,700 total homes (Nielsen figures), and 11 wholesale distributor points.

Parti-Day announcements over WBAY-TV were scheduled in three children's programs, one farm and home program and one women's program during each week.

All announcements were live, one-minute commercials delivered by Russ Widoe, WBAY-TV announcer personality. (Parti-Day announcements in other markets had been on film and had included 10- and 20-second spots not used in Green Bay.)

Parti-Day distribution. Before the start of the day tv test Parti-Day had less than 10% grocery distribution in the Green Bay area.

Within a month after the start of its tv schedule Parti-Day had 100% distribution in the major chains, supermarkets and other grocery outlets which do 90% of the food volume in the area.

Credit for this expansion in distribution must be given both to the news of the test operation, and the energetic efforts of Marvin Bower, merchandising manager of Otto L. Kuehn Co., Parti-Day's Wisconsin broker, station manager, Haydn Evans and Robert Parker, WBAY-TV's merchandising manager.

Sales record. Sales of Parti-Day (wholesale) for the first 15 days of the test period were 580 cases, and for the first month, 2,120.

Thereafter, Parti-Day continued to roll in impressive fashion. Monthly totals showed 1,160 cases on 15 December, 1,915 cases on 15 January, and 3,215 cases on 15 February. At this point Lent struck a sharp blow at Parti-Day purchasing and sales dropped to 1,325 cases for the month ending 15 March.

Post-Lenten buying, however, showed a healthy upswing, and Parti-Day finished the test period with a strong 2,300 cases for 1-15 April.

Total sales for the 26-week test period were 13,320 cases, or more than

four times the total for the six months preceding the test.

Sales comparisons. During this same period Parti-Day sold 6,017 cases in Milwaukee, 2,101 cases in Louisville, 1,572 cases in Phoenix. In these markets there was no Parti-Day advertising during the test period, but some newspaper and tv announcements had been used prior to the test.

As to sales by competitors in the Green Bay market, no figures on these were secured by Parti-Day. However, field men estimate that total topping sales (all brands) were at least 50% higher during the test period than before the start of Parti-Day's Green Bay tv schedule.

Sales costs. With total sales of 13,320 cases in Green Bay and an advertising schedule of \$9,930, Parti-Day's advertising costs per case were 75c. This figures at approximate 15% of wholesale, 12% of retail prices.

SPONSOR has been assured by a

leading supermarket authority that these are highly satisfactory percentages for a specialty grocery product.

Test research. Only one piece of consumer research was done by Parti-Day during the test period. This was a survey of 302 people in the city of Green Bay, and covered brand awareness, use of toppings, and favorite brands.

The research which was conducted approximately two months after the test started showed that 61.3 of people had heard of Parti-Day, and that 71.6% of these traced their awareness of the product to tv. Parti-Day ranked second among "favorite toppings."

What the test taught Parti-Day. According to Robert J. Curry, Jr., D'Arcy account executive on Parti-Day, "certain aspect of the test were very important. We proved the ability of potent, properly scheduled tv program to move merchandise. We proved that a good tv schedule, teamed up with a good broker can

secure distribution for a food product in a hurry. Equally important, we discovered the importance of one-minute local commercials. We definitely found that 10 and 20 second commercials do not allow us time for our story.

"Based on what we learned in Green Bay, we are scheduling all our future Parti-Day tv activities along these same lines."

Reactions from the broker. Marvin Bower, of Otto L. Kuehn Co., Milwaukee, in addition to pointing out that the test proved that "tv can move merchandise through all channels of distribution to Mrs. Consumer," believes that the Green Bay venture contains valuable lessons for "producers of food products with limited advertising budgets."

He says, "The Parti-Day test should give them confidence to go ahead with a tv advertising campaign on a market-by-market basis. I wish more advertisers would use

(Please turn to page 72)

EDITORIAL

Be careful of tv sales tests

The arguments and controversy provoked by the Parti-Day tv test should serve as a warning to admen, agencies and station men.

It is clear from the facts and figures turned up at Green Bay, that tv as a medium, WBAY-TV as the outlet, and Otto L. Kuehn Co. food brokers, did a good job at promoting a new brand of dessert toppings.

But it is less than clear whether the Parti-Day test produced enough new information or marketing guidance to justify the time, money, and effort devoted to it.

Any test, and particularly any test of the air media involving sales figures,

should aim at new knowledge, not simply the confirmation of already established facts. And tv facts are changing.

Four years ago, in the spring of 1955 sponsor reported, in full, a tv sales test on B&M Beans. At that time there were still many skeptics who weren't convinced that tv "could sell a grocery product."

Today everyone knows that it can. And today's tv sales tests should be aimed at definite, in-depth information.

Before you or your clients plan any tv sales test, be sure you know what you will do with the facts when you get them.

WHY JERRY ARTHUR LOVES RADIO

▼ Donahue & Coe v.p. says that radio should be sold as today's 'newest' ad medium

"It's high time that radio stopped being so defensive, and began selling itself for what it is rather than what it was," said Gerald T. Arthur, the new vice president in charge of media at Donahue & Coe, to the SPONSOR reporter who trotted at his heels over two of the three floors the agency occupies at 1270 Avenue of the Americas. Sometimes the interview was interrupted as Arthur darted into a confrere's office to answer a phone call that had somehow caught up with him, but he always got back to the subject at hand—radio.

What radio *was* never quite came out in the interview, but what radio *is*, according to 33-year-old Arthur, is "advertising's *newest* medium."

Such a statement from a member of the generation of media men that has been accursed of looking down its nose at the old audio while worshipping at the shrine of the new and glamorous video may come as a surprise, but Arthur supplied the answer:

"Certainly I can't claim to remember the *A&P Gypsies* and *The Silver-Masked Tenor*. But in a way this gives me the advantage of not being biased."

Arthur is certainly not biased in favor of any media: he has worked with them all. He sees all media as the "watch-dog operation of business on a day-to-day basis—an extension of industry." It was because of this and because he thinks deeply and expresses himself vocatively on his pet subject of communications that SPONSOR asked for his views on radio.

Here is how he justified his statement that radio is a "new" medium:

"Actually, it was the quickness of television's onslaught that turned radio into a brand new medium. Overnight, advertising was handed a tool of tremendous mobility. What other medium can so effectively follow an advertiser's prospects about

RADIO PHILOSOPHER Jerry Arthur (l), new media v.p. at Donahue & Coe, is piped aboard by creative services v.p. William Schneider (seated). Arthur comes from FSR

wherever they go—whether it's to the beach, the local shopping center, or across the continent?

"Media is reflected in the market place," he went on, "but the market place has been changing and radio has fit right into the change. It is the most thoroughly researched of all media and the research has proved its newness. Magazines and newspapers are being read in the traditional fashion; tv is viewed in a fairly established pattern; but radio is listened to in an entirely new way. Because of this—and because of the frequency that radio can deliver—it can do a lot more than sell products. It can be used to change the image of a company, to change the habits of of a consumer.

"And in spite of this," Arthur went on, three stop-offs and two phone calls later, "the people who sell radio have run scared. With a brand new, vital medium, they have become defensive. They've cut prices and made deals."

The fetish for "prime time" is a dart in Arthur's target. "Radio," he said, "seems to be selling only what's easy to sell. Research has proved there are listeners all around radio's clock." At nighttime, he points out, radio attracts a higher socio-economic

audience level. The resurgence of fm is an example. As the daytime audience that has followed "the top 40" shows on radio deserts that medium for tv, a different audience switches to hi-fi concerts and classical music on radio.

"The sellers of radio have got to stop acting ashamed of their new medium and its potentials," says Arthur. "What's more, they're overlooking a lot of new advertisers. Do you realize that of the roughly 2,100 national advertisers, 1,500 are using print exclusively?"

The approach to these new prospects—many with limited budgets—will take a lot of thinking. One thing they are looking for is a way to give an advertising campaign longevity; radio can do this through its ability to supply top merchandising, such as point-of-sale tie-ins or cementing dealer-company relations through sales meetings.

Another thing that radio must do (Arthur figures it is presently selling only one-half what it could) is to steal a page from the newspapers and sell a buyer on the worth of the market before it tries to sell the station.

As for programing, Arthur's contention is that the radio listener cares only about what he hears—not about

what station he is tuned to. So it's up to the stations to project their overhead to supply such fare and the advertiser to underwrite it.

One thing he made clear: There's no use looking at radio through the eyes of a mathematician. Its future lies in programing strength and the way that clients apply it—not in shuffling numbers around.

That a free-wheeling thinker like Jerry Arthur should have come to Donahue & Coe was perhaps inevitable. This agency, which dates back to 1928 (billings then were \$130,000), is itself a pretty free-style operation. Its thinking is well reflected in the words of Walter Weir, executive vice president, whose organization joined D&C in 1951:

"We believe advertising is most fruitful when it is most helpful to the people to whom it is addressed. We believe the only way a company can meet its objectives is by convincing the people with whom it hopes to do business that it can best help them meet *their* objectives—and we believe your advertising must help build this conviction. . . . We cannot offer more than the client himself is ready and able to offer." (D&C today bills in excess of \$30 million,

(Please turn to page 72)

D&C GROCERY PRODUCTS division hear Arthur's views on radio techniques. (L to r) Fred Nabkey, Tri-Nut Margarine a/e; Orville Chase, Bosco a/e; Don West, v.p.; Arthur; Walter Weir, exec v.p.; William Berech, Kasco a/e. "Radio sellers are too defensive," says Arthur



HOW COLOR TV HAS GROWN IN 15 YEARS

	1958	1957	1956	1955	1954
IN PROGRAMING					
(number of hours aired by NBC)	668	647	486	216	68
IN STATIONS					
(number of NBC color- equipped affiliates)	154	136	106	91	22

COLOR TELEVISION now reaches 435,000 families after a five-year growth in which it rose to 668 program hours of colorcasts last year on NBC, 154 NBC color-equipped affiliated stations. Color motion pictures totaled only 500 hours in 1956, 1957

COLOR TV'S LATEST HUES ARE STEADILY BRIGHTER

For the past five years, the industry has been hearing a good deal about color television without exactly being overpowered by it. On the other hand, there's been a steady underneath-it-all progress in measurable directions. Here's the situation today in terms of those involved:

- **Viccers**, who bought 435,000 color sets in a market with a potential of 750,000 to one million at current prices, according to color's founder, RCA.

- **Station operators**, who have equipped 300 outlets to handle colorcasts (100 outlets can originate them so that an estimated 97% of the viewing public is in range of color tv).

- **Advertisers**, 73 of whom are currently sponsoring color shows on the NBC TV network with Kraft Foods in the vanguard. It has signed for 66 hour-long *Perry Como* shows to be aired in color over the next two years.

- **Service people**, 121,000 of whom have been color-trained in mass production systems. This has brought the price of an annual service contract down to \$69.50 from the \$119.50 of five years ago; meantime, a color tv set averages only 2.5 service calls within 90 days of installation vs. two for a black-and-white model.

- **Critics**, 97% of whom in a recent RCA survey tagged themselves as "enthusiastic" about the actuality

as well as the potential of color reception.

- **Network operators**, spearheaded by NBC, who last year aired 668 hours of color (this compares with only 500 hours of color motion pictures distributed in the U. S. during '56 and '57).

- **Retailers**, who like the price drop from \$1,000 (for a 15-inch set five years ago) to the current \$195 (for a 21-inch model) and an easy-payment system as low as 50c a week.

- **Programers**, who plan heavy use of tv tape because it allows for mobility and uniform national schedules and adds only some 5% to 10% to production costs contrasted with the 20% to 25% required for color film.

Despite this interest in color on all fronts, most advertisers and agencies still maintain a wait-and-see attitude. Relatively few are filming commercials in color because they don't see a mass audience developing fast enough to warrant extra expense.

But clients, particularly in product lines which rely heavily on color for brand identification or for enhancing of appeal, are eager to see color move into big-figure circulations. Typical of an advertiser's enthusiasm is that of John Platt, advertising manager of Kraft, who says "When there is color in every home we'll send out bills to viewers to use when watching our commercials."

Spot tv

Novelty item spins out of St. Louis into 34 spot markets via 15 tv stations

Guessing what will tickle the fancy of the public is a treacherous business—and a risky one.

Oddities like the beanie, the coon-skin cap, and the hula hoop flared up, prospered briefly, and vanished. Offbeat foods—like yogurt and pizza pies—started half-jokingly, then grew into stable acceptance. Intricate card games—among them contract bridge—rated by the experts as fit only for Einstein, have become landslide successes. You never can tell.

Now come two marketing consultants with an outright novelty (the Whirley-Whirler) who say there's no point in guessing about such things at all. The simple answer is to promote your way to success.



DOODLING USE of Whirley is demonstrated by item's inventor-marketer John Hyatt

puts 3.5 million whirleys in orbit



FORCING A FAD, marketers Hyatt and Westheimer lifted Whirley Whirler out of toy class, gave retailers an item to ride in wake of hula hoop

John Hyatt and Louis Westheimer have done just that by snowing the public under a well-calculated tv barrage.

Result: there are about three and a half million saucer-like discs whirling away atop baton sticks in 34 markets, which fanned out from St. Louis like the spokes of a wheel. "The item sold so fast," says Whirley's inventor John Hyatt, "that we no sooner opened one market than it had paid the way for the next."

How was this landslide reaction accomplished? Westheimer and Hyatt placed a few Whirleys in St. Louis department stores last fall and noted that whenever the action toy was demonstrated, it sold immediately. When it was left on the counter, it became just another toy.

If demonstrators could sell Whirleys, reasoned the item's marketers, so could television. Seven markets

were selected for a November test, and a 60-second demonstration commercial was filmed. It was slotted in and around kid shows on three St. Louis stations: KMOX-TV, KSD-TV, KTVI.

A sales pickup enabled Hyatt and Westheimer to enter six more markets as planned. Jobbers were obtained on the strength of tv campaigns outlined for Los Angeles (on KHJ-TV, KTLA), San Francisco (KGO-TV, KPIX), Tacoma (KTNP-TV), Dallas (WFAP-TV), Cleveland (KYW-TV), and Pittsburgh (WTAE). The spots were also made available to jobbers for their individual use.

Five to 10 spots per week per market were the rule, says Hyatt, usually 10. The plan was to run these campaigns from six to eight weeks, or through Christmas, spending between \$1,000 and \$1,500 in the larger mar-

kets, less in the smaller areas.

Reaction to the Whirley in the seven test markets showed the partners that they had a good thing, but a perishable thing, on their hands if they expended all their efforts on a Christmas push. "In the first place," explains Westheimer, "we knew that a toy selling for only \$1.19 would have little interest to retailers before Christmas."

"Even more important," says Hyatt, "the kind of television time we needed—kid show participations and adjacencies—was pretty well sold out or glutted with toy items."

So even the December placements were in the nature of a test, the added spokes being determined by the sales in the markets then going. In this way, Whirley was able to add just prior to Christmas: Denver (KLZ-TV), Detroit (WXYZ-TV), San
(Please turn to page 72)

SOMETIMES YOU HAVE TO SAY 'NO' TO A CLIENT

➤ OBM's senior v.p. James J. McCaffrey says media problems often call for definite but palatable 'Noes'

➤ Here are specific radio/tv situations which require firm agency handling, three steps in dealing with them

James J. McCaffrey, who holds an important job in an important agency—senior v.p. at Ogilvy, Benson & Mather, New York—has a distinguished media history which preceded his concentration on account management and supervision (currently, 10 accounts). He joined OBM in 1952 as media director (until 1957) after eight years in Young & Rubicam media departments, a year at Anderson & Cairn as director of media. He has specific points of view about an agency's need to say "No" to clients. But, as the pictures show, he believes agency men in these "nay-saying" agreements must be sincere, friendly, and above all human.



STEP NO. 1 IN SAYING "NO" TO A CLIENT: a sincere, hard-sell stand-up approach By Jim McCaffrey, Ogilvy, Benson & Mather

by James J. McCaffrey

I've often felt that one of the most difficult lessons for anyone in the agency business to learn is why, when and how to say "No" to a client.

One of the reasons for this is obvious. It's easier particularly in the case of a strong-minded client, to accede to his demands or suggestions. After you've been around this business for awhile, you see much evi-

dence of this. Some agencies, I think, emphasize the service nature of our business to such a degree that the thought of providing a client with leadership has never even occurred to them. And they think the idea of arguing against a client's point of view in a given situation is utterly appalling.

I take the stand that this is a betrayal of an agency's true function in the scheme of things. And I further

believe that the intelligent, far-sighted advertiser—and they are in the majority—doesn't like it. Becoming a chronic "yes man" or "yes agency" is a good way to lose a job, a business and respect.

I'm not arguing here for sheer stubbornness, or for being negative for its own sake. I'm merely saying that the word "No" in our business is a most important one, and that it's used too infrequently.



STEP NO. 2: As the argument waxes warmer, McCaffrey settles down to debating in the comfort of a sit-down position. Coffee-table informality follows more rigid over-the-desk stance and softens the client for the final hard sell

STEP NO. 3: McCaffrey makes the client like the 'No' which he got as an answer. But by this time the agency man looks harassed and tie-mussed as they shake hands in amicable parting at conference room door. Moral: mutual compromise, mutual gain

It's often a difficult—but honest—answer. I think the agency has a large share of the responsibility for differentiating between right and wrong for our clients in matters relating to the work we do for them. And it's a good word to use when the occasion arises, strictly from the point of view of self-interest. It's what the intelligent client expects, and if he doesn't get it where he is now, he'll find it some place else.

Of course, some clients literally don't like to be told "No" under any circumstances, regardless of all the sound arguments about it being for their own good. Such clients would probably never dream of debating the nature of a personal illness with their physicians, nor a point of law with their attorneys. But advertising is something else again. For one reason or another, they're much less likely to accept the advice of experts in this direction. While this attitude creates an obstacle, I believe it's by no means insurmountable.

So much for *why* an agency ought to say "No" to a client on occasion.

Now, what about the question of *when* this ought to be done.

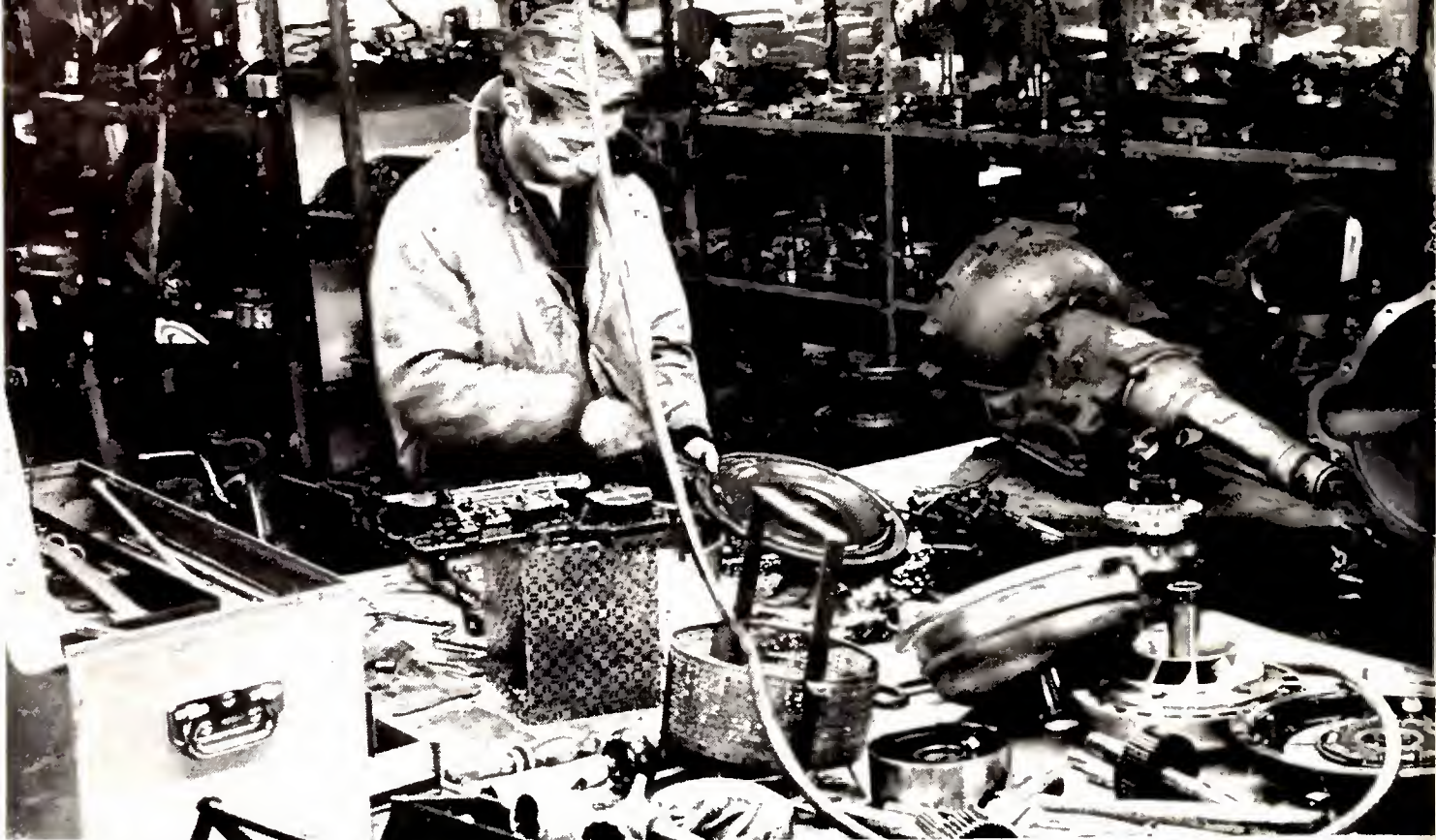
I think, at the risk of over-simplifying the problem, that there are two main occasions: First, when a client is pressing to take a line of action which, in the considered opinion of the agency, will prove injurious to the client himself and to his organization.

For example, one of our clients recently decided, without previously consulting us, to market, on a national basis from the outset, an exciting new product, on which production is, and will be, limited for a rather lengthy period of time.

We attacked this thesis as unsound, on the premise that they were wasting the effect of a new product introduction which could conceivably revolutionize their entire business. We offered, as an alternative, a different proposal, which was based on concentrating the available product within a relatively narrow distribution area.

While at first our recommendation
(Please turn to page 43)





'SUPERMARKET' auto repair operations (like Fairbanks Motors in the Bronx) are switching to radio/TV for quick volume they are geared to

Radio at 8:04 a.m. — sales at 8:10

🔧 Bronx assembly-line auto repair shop gets big start on day's work with spots aimed at motorist in his car

🔧 Fairbanks gets 25% business increase from switch to radio, is one of many operations turning to air media

"They all start out using newspapers, then shift to radio and TV."

Author of this statement is Mike Abruzese, owner of a growing new breed of service establishments—the supermarket auto repair operation. His establishment (Fairbanks Motors) is located in the Bronx, New York, and the reasons for his sweeping remarks are simply these:

(1) The most sensitive time to appeal to a fellow to get his car fixed is while he's in it.

(2) Radio can hit him at that critical moment—often and cheaply.

In a sense, Abruzese's experience bears out in a local way a piece of philosophy publicized on a national scale about a year ago by NBC Radio's Matthew J. Culligan. Its gist:

Often the time to get the biggest commercial impact on listeners is when their personal activity interlaces with the product that's being plugged.

Abruzese, through Gellis Advertising, buys six spots per day in prime morning and evening driving hours. They vary in length (10, 30, 60 seconds), and the nub of the message is four-hour service (if you're in a hurry), 6,000 mile guarantee, firm price quote, credit, price values. Because of the Fairbanks location, the spots are aimed at Negro motorists via WLJB, New York.

Within six minutes of the 60-second commercial at 8:04 a.m., Abruzese expects two to three cars in the driveway of his repair shop. Some mornings, he reports, it's a veritable

lineup. In fact, this business tempo has become so standard by now that Abruzese is banking on opening two more outlets, one in downtown Manhattan, the other in White Plains. All told, his business is up 25% in the five months that he has been using this strategy.

"For me," he says flatly, "radio outsells newspapers three to one. Why didn't these people get to me sooner? If they had, I'd be a lot bigger right now."

Reportedly, Fairbanks Motors is the largest "supermarket" type auto repair operation in the East. It maintains a ready stock of 350 transmission and motor parts for every car manufactured since 1950. A staff of 35, headed by Abruzese's son Tom, turns out a rebuilt motor for under \$200, an automatic transmission re-seal for under \$25.

Lon's Garage, with eleven locations, leads the pack on the West Coast. Best Re-Manufacturing in Los Angeles and Harry Hartley in Texas are other volume repair operations.

(Please turn to page 49)

WHAT AD MEN TALK ABOUT— PRIVATELY

▼ SPONSOR's check on the recent behind-the-scenes discussions at 4A's and elsewhere reveals some surprises

Anyone who thinks that top-ranking agency men, when they get together for private intra-mural confabs, talk nothing but profits, the Frey Report, the 15% commission and unreasonable service demands by clients, would have been startled to eavesdrop on some of the recent conversations and closed sessions of the 4A's Convention at White Sulphur Springs.

SPONSOR talked personally with nearly 100 agency and advertiser guests at the Greenbrier (the meeting attracted over 700) and in the past two weeks has been checking its impressions with high echelon admen in New York and Chicago.

Here are some significant, but largely unreported highlights of the meeting:

- A substantial number of 4A members are genuinely concerned over the present state of agency-media relations, and planning immediate steps to improve understanding with media owners, station representatives, networks, and industry salesmen who, say the agencies "built the house we live in."

- Most top agency men (20 out of 25) believe that tv will continue to increase in importance in the advertis-



BIGGEST INTRA-MURAL AGENCY TALKFEST drew, among others, to the annual 4A's meeting at White Sulphur Springs: (Above) C. T. Birch, v.p. D-F-S, Bryan Houston; (Below) Dan Danforth, chairman BBDO, F. Strother Cary, v.p. Leo Burnett



BOX SCORE ON AIR MEDIA FUTURE

Within the past two weeks SPONSOR has interviewed 25 agency heads, exec. v.p.s. and top-ranking advertising directors about the future outlook for radio and tv. Here is a quick box-score summary of what they're saying.

1 General Business. Twenty out of 25 look for increases over 1958; eighteen say radio/tv will get greater % of total agency billings this year; seven say same %

2 Tr specials and tv spot are two most talked about tv subjects. Ten executives mentioned need for good net specials; 12 see expansion in market-by-market spots

3 Where radio stunds. Automotive, oil, tobacco men (6) still strong for spot radio. Package goods, others (19) say radio is "neglected" but expect little change

4 Biggest air media headaches. Eight said time availabilities; 10, program availabilities. Most (22) feel better radio/tv commercials are a major air media problem

ing picture. But they say the rate of increase will not be as spectacular as it has in recent years. And there is some feeling that this is a good thing ("We mustn't get top-heavy in tv.")

- Despite this caution, there is a noticeable undercurrent of dissatisfaction with the I.A.'s Program Committee which allowed the print media to dominate the Convention Calendar.

- The *use*, rather than the mere *choice* of media was emphasized in most convention discussion. A majority of agency men regard costs as less important than commercials and the need for increased creativeness.

- Tv was well represented at the meeting (TvB held its board of Directors meeting at the Greenbrier during the Convention) but invited guests from magazines, supplements and newspapers outnumbered those from air media almost three to one, and there was a startling lack of representation from the radio industry.

The closed session panel discussion on media relations, led by B&B president Robert E. Lusk, on the other hand, provoked a good deal of post-meeting corridor conversations. Lusk

spoke on "How can we get more of our own people to appreciate the importance of good relations with media?" and played a number of taped interviews, illustrating typical media salesmen's complaints.

SPONSOR, checking with agency men who attended this session found them genuinely disturbed over the carelessness, discourtesy, and thoughtlessness which have crept into agency handling of media in recent years.

A spokesman for Y&R, which schedules 96,000 media department interviews a year, said that media relations are a "continuing problem," and outlined new steps which this multi-million dollar agency is taking improve agency media contacts. Smaller agencies apparently are equally concerned. W. S. Redpath, exec v.p. of Ketchum, MacLeod & Grove, told SPONSOR he had been "shocked" to discover certain practices within his own agency which worked against good media relations, and felt that all agencies needed to take a fresh look at their treatment of tv, radio, and print representatives.

The position and future of tv,

within the agency business received a good deal of comment in the corridors and halls of the Greenbrier, though there was little about it on the official program. (See box at left.)

Most significant to SPONSOR was the fact that a number of agency men, though admitting the power and importance of tv as the No. 1 national advertising medium, still felt that it was dangerous for an agency to get "too one-sided" in its media use. "Tv will grow with us," say W. L. Spencer, v.p. of Gardner Advertising, "but I hope it doesn't grow too fast." "It's a mistake to get known as a one-medium agency," said Noble-Dury president W. S. Graham.

Undoubtedly some of this caution about media one-sidedness was in the minds of the I.A.'s Program Committee, when they scheduled a full morning (nearly 50% of the open meeting program) for a presentation by Andrew Heiskell and 12 *Time-Life* men on the "Revolution in Rising Expectations." Another print media man, Arthur H. "Red" Mottley of *Parade* was the featured speaker at the annual I.A. dinner.

Such loading of the dice in favor of print did not go unnoticed, however, and SPONSOR heard a lot of grumbling both from media guests, and from agency members about the *Time-Life* effort. "Let's cut out all this Cloud Seven stuff," said one N. Y. agency president. And there was a frequently expressed feeling that "either NBC or CBS News could have done as well or better."

Though tv was largely unrepresented on the program, TvB's cocktail party on the last day on the Convention was well attended by agency executives, and the award winning tv Commercials of the Art Directors Club of New York, and films from Venice Film Festival were given five separate showings. (See Commercial Commentary—page 10.)

Almost totally unnoticed, however, in both convention discussions and corridor conversations was radio, national advertising's No. 1 medium. Radio men at White Sulphur included Arthur Hull Hayes, John Karol of CBS Radio, and E. J. De Gray of ABC Radio. But they were far outnumbered by magazine, newspaper—even outdoor representatives. ▀

39 net shows bite the dust—so far

➤ Evidence now indicates current season will mark up a 32% casualty rate compared with 28% last season

➤ Another highlight: Ratings take second place as ad-men seek pinpointed audiences, program compatability

With the network season coming to a close, These are among the highlights:

- The casualty rate of all sponsored shows that took to the air this season stands at 32% and may go higher.

- Advertiser and agency personnel alike are becoming more conscious of the need to (1) pinpoint audience composition more carefully (2) make sure the program is compatible with

the commercial and (3) have the sponsor identified with the program.

Sponsor identification (SI) hit the news with Norman, Craig & Kummel's recent study indicating the low SI rate of Westerns, as shown by Trendex.

The Pulse chart below is one example of the audience composition data being sought.

Here are some nighttime casualty statistics for this season:

- Of the 122 sponsored shows that took to the air, 39 have bit the dust. This includes shows that are set for the axe at the end of this season and ones that died during the season. Last year saw 31 shows dropped out of 120 entries—or a 26% casualty rate.

- From evidence now on hand, 66 shows will return to the screens next fall, with CBS TV carrying 27 of them, ABC TV, 20 and NBC TV, 19.

- At pres-time, there remained doubt as to whether 17 sponsored shows would be renewed. The shows in question: seven are at ABC, six at ABC and four at CBS.

The above figures include shows whose cancellations were announced as well as those from all indications will not be renewed for the upcoming fall season.

Top 10 network tv shows: their audience by age of housewife

Program	Average Rating	AGE OF HOUSEWIVES		
		18-34	35-49	50+
NORM		30%	38%	33%
GUNSMOKE	35.2	29%	35%	32%
PERRY COMO	32.3	27%	33%	28%
WAGON TRAIN	31.9	25%	32%	26%
DANNY THOMAS	30.2	27%	33%	30%
LORETTA YOUNG	29.7	27%	32%	28%
HAVE GUN WILL TRAVEL	29.1	28%	36%	30%
DESILU PLAYHOUSE	28.1	27%	34%	30%
RIFLEMAN	27.8	21%	30%	27%
MAVERICK	27.6	27%	31%	21%
ALFRED HITCHCOCK	26.9	27%	36%	29%
PLAYHOUSE 90	26.9	30%	34%	33%

Source: Pulse multi-market network tv report, Feb. 1959

1. THIS MONTH IN NETWORK TV

Network Sales Status Week Ending 9 May

Daytime

SPONSORED HOURS

ABC ██████████ 13:15
CBS† ██████████ 27:45
NBC ██████████ 29

Nighttime

SPONSORED HOURS

ABC ██████████ 18:15
CBS ██████████ 25
NBC ██████████ 24:15

† Excluding pre-10 a.m. CBS shows

2. NIGHTTIME

COMPARE

	SUNDAY			MONDAY			TUESDAY			
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC
6:00		Behind The News sust	Meet The Press sust	John Daly News sust			John Daly News sust			John Daly News sust
6:30		Twentieth Century Prudential (R-McC)	Chet Huntley Reporting sust Drew Pearson Alaska sust (6:30-7, 5/21)		D Edwards Amer Home (Rates) N-L \$9,500††	News Bell & Howell (Mc-E) N-L \$9,500††	No net service	D Edwards B&H (DDB) DuPont (BBDO) N-L \$9,500††	News Bell & Howell Pillsbury N-L \$6,500††	
7:00	You Asked for It Skippy Peanut Butter (GBB) M-F \$24,000	Lassie (Campbell Soup) (BBDO) A-F \$37,000	Red China Updated sust (5/10 only) Midwestern Hayride sust (5/17-8)	ABC News sust	No net service	D Edwards Amer Home (repeat feed)	News Bell & Howell (repeat feed)	ABC News sust	D Edwards Genson & Hedges DuPont (repeat feed)	News Bell & Howell Pillsbury (repeat feed)
7:30	Maverick (7:30-8:30) Kaiser Co (Y&R) Drackett (Y&R) W-F \$70,000	Bachelor Father Am Tob (Gumb.) Se 1 st alt wks Jack Benny Am Tob (BBDO) C-L \$65,000	Steve Allen (7:30-8:30) R-A (K&F) Poland (DDB) V-L \$108,000	Tales of The Texas Rangers (7:30-8:30) sust W-F \$11,000	Name That Tune American Home (Rates) Westcoast (7-11 & 25 only) (BBDO) Q-L \$28,000	Buckskin P&G (B&B) W-F \$24,000	Cheyenne (alt wks 7:30-8:30) Harold Ritchie (K&F) Johnson & Johnson (Y&R) Armour (FC&B) W-F \$78,000	Stars in Action sust	Dragnet P&G (B&B) alt sust My-F \$35,000	The Plymouth Show Starrin Lawrence Plymouth (C) (7:30-8:30) Du-L \$8,000
8:00	Maverick	Ed Sullivan (X-9) Mercury (K&E) alt Kodak (JWT) V-L \$79,500	Steve Allen	Shirley Temple's Storybook (7:30-8:30 every third week) J H Breck (Ayer) Dr-F \$65,000	The Texan Brown & Wmsn (Bates) alt Lever (K&F) W-F \$37,000	Restless Gun Sterling Drug (DFS) alt P&G (Compton) W-F \$37,500	Sugarfoot (alt wks 7:30-8:30) Am Chico (Bates) R. J. Reynolds (Esty) W-F \$78,000	Playhouse of Mystery sust Amer. Pauses For Maytime (Coca Cola (McCham) (8-9:15) V-L \$22,000	Steve Canyon L&M (Mc-E) alt sust A-F \$44,000	Plymouth Lawren Welk
8:30	Law Man It J. Reynolds (Esty) General Mills (DFS) W-F \$41,000	Ed Sullivan	Pete Kelly's Blues L&M (Mc-E) A-F \$54,500†	Bold Journey Ralston-Purina (GRR) A-F \$9,500	Father Knows Best Lever (JWT) alt Scott (JWT) Se-F \$38,000	Wells Fargo Amer Tobacco (SSC&R) alt Rulek (Mc-E) W-F \$43,800	Wyatt Earp Gen Mills (DFS) alt P&G (Compton) W-F \$38,000	To Tell the Truth (Carter (Rates) Marlboro (Burnett) Q-L \$22,000	Jimmy Rogers L&M (DFS) alt sust V-L \$35,000	Ozzie & Harriet Kodak (J) alt sust Quaker (WBT) Se-F \$
9:00	Colt .45 Colgate (Bates) Harold Ritchie (K&F) Beech-Nut (Y&R) W-F \$13,800	G. E. Theatre Gen Electric (BBDO) Dr-F \$51,000	*Dinah Shore Chevy Show (9-10) Chevrolet (Camp E) V-L \$150,000	Voice of Firestone Firestone (Sweeney & James) Mu-L \$32,000	Daany Thomas Gen Foods (B&B) Se-F \$17,500	Peter Gunn Bristol-Myers (DSC&S) My-F \$38,000	The Rifleman Miles Lab (Wade) P&G (B&B) Ralston (Gardner) W-F \$36,000	Peck's Bad Girl Pharmaceuticals (Parkson) V-L \$30,000	The Californians Colgate (Mc-E) alt sust Y&R W-F \$37,500	Donna Reed Show Campbell (BBDO) alt sust P&G (Co) Se-F \$
9:30	Deadline For Action (9:30-10:30) sust	Hitchcock Presents Bristol-Myers (Y&R) My-F \$39,000	Dinah Shore Chevy Show	Top Pro Golf (9:30-10:30) General Tire & Rubber (D'Arcy) \$17,000	Ann Sothern Gen Foods (B&B) Se-F \$10,000	Alcoa-Goodyear Theater Alcoa (FSR) alt Goodyear (Y&R) Dr-F \$39,000	Naked City Whitehall (Bates) Brown & Wmsn (Bates) My-F \$37,000	*Red Skelton Pet Milk (Gardner) S. C. Johnson (NI&R) A-F \$52,000	Bob Cummings Reynolds (Esty) alt sust Rulova (Mc-E) Se-F \$38,000	Accus sust
10:00	Deadline For Action	Richard Diamond Loftland (L&N) A-F \$56,000	Loretta Young P&G (B&B) Dr-F \$12,500	Top Pro Golf Open	Desilu Playhouse (10-11) Westinghouse (Mc-E) Dr-F \$82,000 (average)	Arthur Murray Party P. Loftland (L&N) alt Pharmaceutical (Parkson) L 5/18 V-L \$30,000	Alcoa Presents Alcoa (FSR) Dr-F \$35,000	Garry Moore (10-11) Merlon (LaRocha) V-L \$59,000 (1 hr.)	David Niven Singer (Y&R) Dr-F \$39,000	Wed N Figh Brown & (B&H) Miles (P) (10-co) Sp-L
10:30	Meet McGraw Alberto Culver (Wade) A-F \$9,500	What's My Line Kellogg (Burnett) alt Sonbeam (Perrin-Paoli) Q-L \$29,000	No net service	Show of The Month DuPont (BBDO) (9:30-11; 5/25) Dr-L \$37,000	Summer on Ice Brewer's Institute (10-11; 6/1) A-L \$500,000		Garry Moore Kellogg (Burnett) alt Pittsburg Plate (Maxon)			

Color show, †Cost is per segment. Prices do not include sustaining, participating or co-op programs. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission).

They do not include commercials or time charges. This chart covers period 9 May-5 June. Program types are indicated as follows: (A) Adventure, (Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr)

9 MAY - 5 JUNE

Drama, (F) Film, (I) Interview, (J) Juvenile, (L) Live, (M) Misc.
(Mu) Music, (My) Mystery, (N) News, (Q) Quiz-Panel, (Sc) Situation
Comedy, (Sp) Sports, (V) Variety, (W) Western. †No charge for repeats.

L preceding date means last date on air. S following date means starting date for new show or sponsor in time slot.

*This chart is **THE MOST** telling demonstration we have found of the audience sweep of CBS Radio Network daytime drama. The significance is very clear when programs score so high—in 7 of the toughest (and most sophisticated) markets in the U.S. And it goes on year in and year out. It must be that housewives really want these programs. These are the facts.*

COMPETITIVE STANDING OF CBS RADIO DAYTIME SERIAL				
STATIONS		HELEN TRENT	COUPLE NEXT DOOR	WHISPERING STREETS
BOSTON 10 STATIONS REPORTED	IN HOME	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>
	TOTAL	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>
CHICAGO 9 STATIONS REPORTED	IN HOME	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>
	TOTAL	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>
LOS ANGELES 13 STATIONS REPORTED	IN HOME	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>
	TOTAL	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>
NEW YORK 12 STATIONS REPORTED	IN HOME	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>
	TOTAL	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>
PHILADELPHIA 10 STATIONS REPORTED	IN HOME	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>
	TOTAL	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>
ST. LOUIS 11 STATIONS REPORTED	IN HOME	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>
	TOTAL	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>
SAN FRANCISCO 10 STATIONS REPORTED	IN HOME	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>
	TOTAL	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div>

 Rank of daytime serial program in time period

MAJOR MARKETS

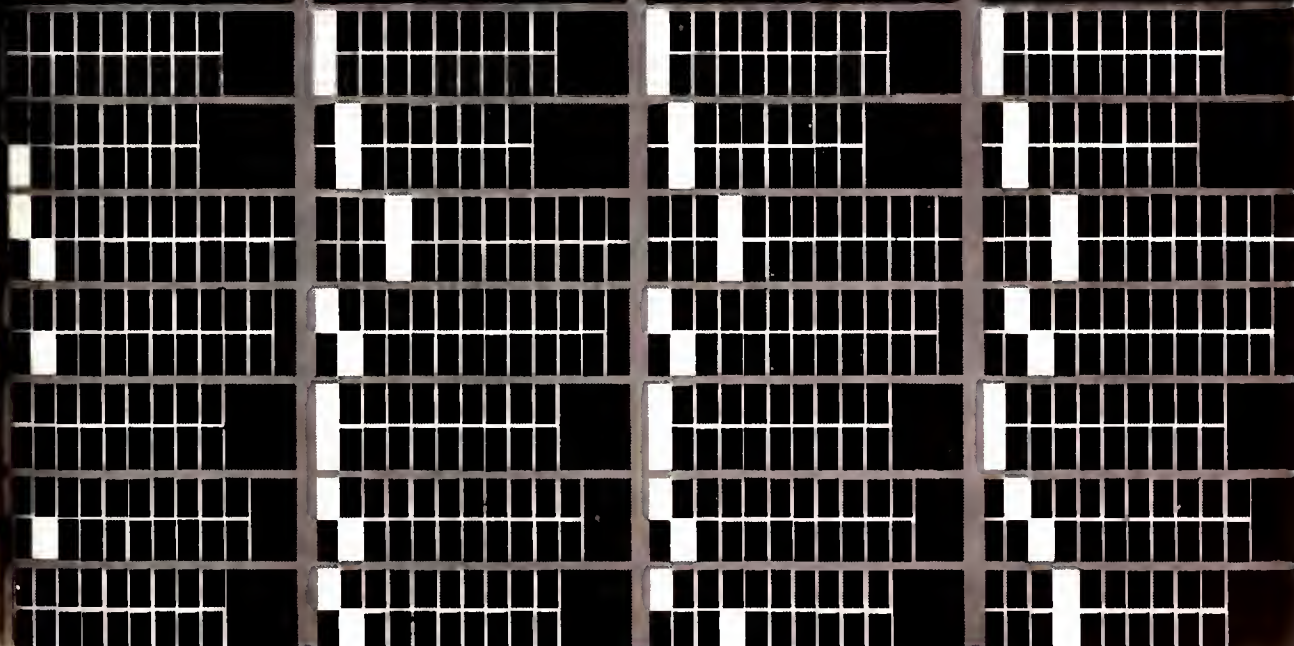
Source: Latest PULSE city reports (Jan., Feb. or March 1959)

MA PERKINS

YOUNG DR. MALONE

SECOND MRS. BURTON

RIGHT TO HAPPINESS



THE CBS RADIO NETWORK



3. DAYTIME

COMPAR

	SUNDAY			MONDAY			TUESDAY			AP
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	AP
10:00										
10:15		Lamp Unto My Feet sust			On The Go sust	Dough Re Mi Congoleum Nalm alt sust		On The Go sust	Dough Re Mi sust	
10:30										
10:45		Look Up & Live sust			Sam Levenson Standard Brands	Treasure Hunt sust P&G alt Lever		Sam Levenson Hoyer alt sust	Treasure Hunt Culver alt sust Frigidaire alt Armour	
11:00										
11:15		Eye On New York sust			I Love Lucy Lever alt sust	Price Is Right Lever alt Ponds Sterling alt Whitehall		I Love Lucy Lever sust alt Gen Foods	Price Is Right Lever alt Sunshine Stand Brands	
11:30										
11:45		Camera Three sust			Top Dollar Colgate sust	Concentration Culver alt Lever Armour alt Lever		Top Dollar Colgate General Foods alt sust	Concentration Frigidaire Lever alt Alberto Culver	
12N										
12:15	Bishop Pike sust	The Last Word sust		George Hamilton IV sust	Love of Life sust Amer Home Prod alt Block Drug	Tic Tac Dough Ponds alt Goldseal P&G	George Hamilton IV sust	Love of Life Toni alt Gen. Mills Amer Home	Tic Tac Dough Stand Brands P&G	George Hamilton IV sust
12:30										
12:45	Johns Hopkins File 7 sust			Pantomime Quiz sust	Search for Tomorrow P&G Guiding Light P&G	It Could Be You Whitehall Ponds alt P&G	Pantomime Quiz sust	Search for Tomorrow P&G Guiding Light P&G	It Could Be You Al. Culver alt sust Armour alt P&G	Pantomime Quiz sust
1:00										
1:15	College News Conference sust		Eternal Light sust 5:17; 5:31	Music Bingo sust	No net service News (1:25-1:30) sust	No net service	Music Bingo sust	No net service News (1:25-1:30) sust	No net service	Music Bingo sust
1:30										
1:45			Frontiers of Faith sust (5/17) Leo Durocher's Warmup sust		World Turns P&G Sterling alt Carnation	No net service		World Turns P&G Sterling alt Miles	No net service	
2:00										
2:15		Baseball Game of the Week various times various sponsors	Major League Baseball Phillies Cigars (1/2 network) Anheuser-Busch	Day In Court Amer Home Foods Johnson & Johnson	Jimmy Dean sust Lever	Queen for a Day Congoleum Nalm alt sust	Day In Court Amer Home Johnson & J. General Foods	Jimmy Dean Libby alt sust Miles alt Toni	Queen for a Day sust	Day In Court General Foods
2:30										
2:45			(1/2 regional) National Brewing (1/2 regional) Genesee Brewing (1/2 New York)	Gale Storm Show Armour	Art Linkletter Stand Brands alt Lever Standard Brands Van Camp	Haggis Baggis sust sust	Gale Storm Show General Foods Beech Nut Amer Home	Art Linkletter Swift alt Toni Kelllogg	Haggis Baggis sust sust	Gale Storm Show Amer. Drackett Foods alt
3:00										
3:15	Open Hearing sust			Beat The Clock General Foods Toni	Big Payoff Colgate	Young Dr. Malone P&G alt sust sust	Beat The Clock Lever, Gen Foods, Johnson & Johnson, Toni	Big Payoff General Foods alt sust	Young Dr. Malone P&G alt sust sust	Beat The Clock Drackett Armour Foods, Ho
3:30										
3:45	No net service			Who Do You Trust? Gen. Mills Johnson & J. Armour, Lever Amer Home Toni	Verdict Is Yours Stand Brands Amer Home alt Lever	From These Roots P&G alt sust sust	Who Do You Trust? Gen. Mills Johnson & J. Swift alt Toni	Verdict Is Yours Gen Mills alt Carnation Swift alt Toni	From These Roots P&G sust	Who Do You Trust? Gen. Mills Drackett Lever
4:00										
4:15	No net service		Wisdom sust (10 only)	American Bandstand Clairmont, Beech Nut	Brighter Day P&G Secret Storm Amer Home Prod	Truth or Consequences Ponds alt 5:18 alt Sterling P&G	American Bandstand Lever General Mills	Brighter Day P&G Secret Storm Gen Mills alt Quaker	Truth or Consequences Standard Brands P&G	American Bandstand Northern Well
4:30										
4:45	No net service	Behind The News sust	Frontiers of Faith sust (10 only)	American Bandstand an Ave. Cam	Edge of Night P&G sust	County Fair sust Sterling alt Lever	American Bandstand Carter	Edge of Night P&G Sterling alt Miles	County Fair sust alt Kelllogg sust alt Lever	American Bandstand Reg
5:00										
5:15	Paul Winchell Harris	Face Nation alt Geneva Conf. sust (10-11:10)	Now & 10 Years From Now Avalon, Sanyo, R. 25-30, 31-32 D.L. \$170.00	American Bandstand co-op			American Bandstand co-op			American Bandstand co-op
5:30										
5:45	Lone Ranger Gen Mills Cracker Jack Pellon Co.	GE College Bowl General Electric	Kaleidoscope sust (10-11:10)	Mickey Mouse Club Geirlich Bristol Myers			Walt Disney's Adventure Time co-op			Mickey Mouse Club Gen

HOW TO USE SPONSORS NETWORK TELEVISION COMPARAGRAPH

The network schedule on this and preceding pages (40, 41) includes regularly scheduled programming 9 May to 5 June, inclusive (with possible exception of changes made by the networks after presstime). Irregularly sched-

GRAPH

9 MAY. - 5 JUNE

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
BS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
The Go alt sust	Dough Re Mi sust		On The Go sust	Dough Re Mi sust Fried Brown & Weiss		On The Go sust	Dough Re Mi sust Armour alt. Nabisco		Captain Kangaroo Participating sust	Howdy Doody sust Continental Baking
Levenson alt sust	Treasure Hunt sust alt Brillo Corn Prod alt P&G		Sam Levenson Standard Brands	Treasure Hunt sust alt Frigidaire P&G alt Heinz		Sam Levenson U.S. Steel alt sust sust	Treasure Hunt Gen Mills alt sust Whitehall alt Sterling		Mighty Mouse Gen Foods alt Colgate	Ruff & Reddy Borden alt Gen Foods alt Mars
Lucy alt sust alt Drug	Price Is Right Frigidaire Sterling Heinz alt Corn Prod		I Love Lucy Lever Scott	Price Is Right Al. Culver alt sust Miles alt sust		I Love Lucy Lever alt Toni Kodak alt. Dove	Price Is Right Lever alt Corn Prod Standard Brands Gen Mills	Uncle Al Show (11-12) National Biscuit	Heckle & Jeckle Swift alt sust Gen Mills	Fury Borden alt Gen Foods
Dollar sust sust	Concentration Heinz alt Miles Nabisco alt Armour		Top Dollar Colgate sust	Concentration Nestle alt Lever Heinz alt Whitehall		Top Dollar Colgate sust	Concentration Ponds alt Bauer & Black Lever alt Brown & Weiss	Uncle Al Show	Adventures of Robin Hood sust Colgate alt sust	Circus Boy Mars alt sust
Life alt sust	Tic Tac Dough Heinz alt Congoleum Natn P&G alt Brown & Weiss	George Hamil- ton IV sust	Love of Life Scott alt sust Amer Home	Tic Tac Dough Al. Culver alt Heinz P&G	George Hamil- ton IV sust	Love of Life Atlantis alt Toni Lever alt Gen Mills	Tic Tac Dough Gen Mills alt Sunshine P&G			True Story sust Sterling Drug
For alt sust	Could Be You Whitehall alt Nestle Corn Prod alt Brillo	Pantomime Quiz sust	Search for Tomorrow P&G Guiding Light P&G	It Could Be You Miles alt Nabisco P&G	Pantomime Quiz sust	Search for Tomorrow P&G Guiding Light P&G	Could Be You Stand Brands alt Ponds P&G alt Corn Prod			Detective Diary Sterling Drug sust
service alt sust	No net service	Music Bingo sust	No net service News (1:25-1:30) sust	No net service	Music Bingo sust	No net service News (1:25-1:30) sust	No net service			Mr. Wizard sust
Turns alt sust	No net service		As the World Turns P&G Pillsbury	No net service		World Turns P&G Swift alt Sterling	No net service			
Dean alt sust	Queen for a Day sust Kleinhans alt sust	Day In Court Lever, Drackett, Gen. Foods, Johnson & J.	Jimmy Dean Lever alt sust Brown & Weiss alt Lever	Queen for a Day sust alt Miles	Day In Court Amer Home, Drackett, Ar- mour, Beech Nut, Gen Foods	Jimmy Dean Lever alt sust Gerber alt Gen Mills	Queen for a Day sust Nabisco alt sust		Baseball Game of the Week Carlson Companies (2:30-3:00)	Leo Durocher's Warmup sust
Linkletter alt sust	Haggis Baggis sust sust	Gale Storm Beech-Nut, J.&J., Amer. Home, Lever, Drackett, Gen. Foods	Art Linkletter Kellogg Pillsbury	Haggis Baggis sust sust	Gale Storm Johnson & J., Gen Foods, Lever	Art Linkletter Lever Bros Swift alt Staley	Haggis Baggis sust sust			
Payoff alt sust	Young Dr. Malone P&G sust	Beat The Clock J.&J., Gen Foods, Beech-Nut, Drackett, Amer Home	Big Payoff sust	Young Dr. Malone P&G alt sust sust alt F&E (L 5:21)	Beat The Clock Gen Foods, Toni, Beech-Nut, Drackett, Armour	Young Dr. Malone P&G sust	Big Payoff Colgate sust			Major League Baseball Phillips, Hawk Clary, (Nash) Ames alt. Beech
From These Roots alt sust sust	From These Roots P&G alt sust sust	Who Do You Trust? Toni, Beech-Nut, Lever, Gen. Foods, Drackett	Verdict Is Yours Sterling alt Scott Libby alt Scott	From These Roots P&G (L 5:14) sust	Who Do You Trust? Gen Foods, J.&J., Drackett, Amer Home	Verdict Is Yours Gen Mills alt Atlantis Gen Mills alt Lever	From These Roots P&G alt sust sust			Longview Gen Foods, Beech-Nut, New York
Day alt sust	Truth or Consequences Corn Prod alt sust P&G	American Bandstand Shulton, Old London Foods	Brighter Day P&G Secret Storm Scott alt Amer Home	Truth or Consequences P&G Culver alt P&G	American Bandstand Mennen Gaylord	Brighter Day P&G Secret Storm Amer Home Prod alt Gen Mills	Truth or Consequences Whitehall alt Corn Prod P&G			
Night alt sust	County Fair Frigidaire alt Gen Mills Heinz alt Sterling	American Bandstand Holley Block Drug	Edge of Night P&G Pillsbury	County Fair Heinz alt E. E. L. (L 5:11) Lever	American Bandstand Gillette Hollywood Cande	Edge of Night P&G Amer Home alt Sterling	County Fair Dixie (L 5:20) alt sust Lever alt sust			
		American Bandstand co-op			American Bandstand co-op				The Preakness Gillette (2:30-3:00) P&G	
		Walt Disney's Adventure Time Miles Internat. Shoe			Mickey Mouse Club Gen Mills Mattel				Lone Ranger Nestle alt Gen Mills	

uled programs appear during this period are listed as well, with air dates. The only regularly scheduled programs not listed are: *Tonight*, NBC, 11:15 p.m.-1 a.m., Monday-Friday, participating sponsorship: *Sunday News*

Special, CBS, Sunday, 11-11:15 p.m. (Carter and Whitehall); *Today*, NBC, 7-9 a.m., Monday-Friday, participating; *News* CBS, 7:15-8 a.m. and 3:15-9 a.m., Monday-Friday. All times are Eastern Standard.

What are the fundamental considerations in editorializing?

As more stations are sparked by FCC's sponsor encouragement of news opinion, station men tell why they are now editorializing

Clark George, *general manager, KNXT, CBS-TV o&o, Los Angeles*

There are several important reasons why we believe local television stations should editorialize. This statement is based on the assumption



To fill a programming need in our area

that broadcast editorials incorporate responsible thinking and presentation.

First, a local station has a responsibility as a mass communication medium to make significant contributions to community thought processes in matters of vital importance to people in the station's area. Critics have accused stations of delinquency and hesitancy in taking editorial positions. However, as the medium has matured, more and more stations are exercising this important editorial function and accepting a responsibility which has long been recognized.

A second reason for editorializing stems from the continuing requests by the FCC that television exercise its right to editorialize. We at KNXT acknowledge this right for we believe that editorials have a highly significant influence on community thinking in action. We believe as a strong and influential member of our community, we must make known our position on matters which will affect our viewers now and in years to come.

A third reason for editorializing is based on a necessity for balanced programming. The editorial, along with public service, cultural, infor-

mational and entertainment programming, becomes an important program type. "Thou Shalt Not Kill," KNXT's first editorial venture, drew more than 3,000 letters and hundreds of phone calls within 72 hours of its airing. Such response indicates that a need for this type of programming exists in our community, a need we assume is present in other areas.

Finally, responsible editorializing contributes to the identity and prestige of a station. A well-conceived and produced editorial creates a favorable station image regardless of the individual viewer's agreement or disagreement with the station's stand.

KNXT will editorialize when we believe it is necessary, for in this way we feel we are contributing to the best interests of the community and the democratic institutions we are dedicated to serve.

Donald H. McGannon, *president of the Westinghouse Broadcasting Co., Inc.*

In today's complex and fast-moving world, the obligation of the television and radio station to broadcast "in the public interest, convenience and necessity" cannot be fully realized, in the opinion of the Westinghouse Broadcasting Co., without thoughtful use of the right to editorialize.

There is an urgent need for people to understand not only the implications of space satellites and ICBM's,



To fulfill our obligations as broadcasters

but of community matters such as local school bond issues and urban renewal projects as well. To fulfill this need for public understanding, and to realize the potential of tele-

vision and radio as media for informing the people, it is not sufficient that we merely report events; we must interpret them, and in some cases stimulate constructive action.

We consider the editorial as an expression of the station's views and accordingly the WBC station has its editorials delivered by a management representative — the company's area vice president, or the station manager. Complete separation is maintained between news programs and editorial statements. The editorial is presented in prime time.

WBC stations do not editorialize on any regularly scheduled basis; rather, we schedule an editorial only when station management feels that a community situation is sufficiently important to demand discussion. Only community matters are taken up in WBC station editorials, and both the decision to editorialize and the editorial approach are decided completely within the individual station.

Unlike newspapers, broadcasting has no long and honored editorial tradition to guide it, and must develop its definitive patterns through experience. Our awareness of the impact and influence of television and radio demands that we approach editorializing thoughtfully, and that we exercise our editorial function sparingly, judiciously, and only in support of worthy causes.

We feel that to do less, or to abdicate entirely our *right* and *duty* to editorialize, as some suggest, is to fall short of our obligations and our opportunity as responsible broadcasters.

Lyell Bremser, *vice pres. and gen. mgr., KFAB, Omaha*

Why does KFAB editorialize? I imagine the all-inclusive answer would be because we feel it is a service a radio station owes its community. To us it is necessary to fulfill our obligation to the public.

Radio long ago matched, and in many areas surpassed, the public

service responsibilities and news abilities of newspapers. However, they lacked the stature newspapers have long maintained through an editorial policy.

This is an unnecessary lack for a radio station with the staff to accomplish a well-rounded editorial feature. KFAB felt there was a vast need in Omaha for more than one daily editorial opinion, that being by the one daily paper in Omaha, and since KFAB had the staff of professional journalists qualified to research and present, intelligently, the issues of the



*It's a service
we owe our
community*

day, various segments of the broadcast day were scheduled for an editorial opinion.

There is a vast amount of work involved in presenting a studied editorial opinion, however, the work is slight when compared with the results. People have praised our editorial policies, others have condemned them . . . but few have been passive. And that we believe is the finest end result.

There is no question about the effect of editorializing on a community's conscience. Where definite action by the public was indicated concerning community problems or projects, KFAB, by covering all sides of the editorial matter in question, got action reflected in letters and talk in the community. And when a community is given the opportunity to initiate action action they get.

This is why we editorialize- to fulfill our obligation to the public we serve so they in turn can fulfill their obligations to the community in which they live.



NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	\$ 40,355,000
Households	423,600	Automotive Sales	\$ 299,539,000
Consumer Spendable Income	\$1,761,169,000	General Merchandise	\$ 118,789,000
Food Sales	\$ 300,486,000	Total Retail Sales	\$1,280,255,000

KNOE-TV AVERAGES 79.4% SHARE OF AUDIENCE

According to December 1958 ARB we average 79.4% of audience from Sign On to Sign Off 7 days a week. During 363 weekly quarter hours it runs 80% to 98%.

KNOE-TV

Channel 8
Monroe, Louisiana

CBS • ABC
A James A. Noe Station
Represented by
H-R Television, Inc.

Photo: "The 29,000 barrel-per-day refinery of the Lion Oil Division, Monsanto Chemical Company at El Dorado, Arkansas, where more than 90 petroleum products are made."

THINGS ARE POPPING



Bubbling. Boiling over. Boston's getting the full promotion treatment from WBZ. Contests. Parties. Billboards. Ads. Radio and TV spots. The works. All about the new shows, the new program lineup, the sparkling personalities . . . the bouncy pop sound that's got the ratings jumping on Boston's Most Popular Station.

Patented by P. W.



51,000 WATTS



DIAL

1030

WBZ SPRINGFIELD



Westinghouse Broadcasting Company, Inc.

SAY 'NO' TO CLIENTS

(Cont'd from page 35)

was unpopular to say the least, we stuck to our guns, and our client began to see the wisdom of it. The results have justified our thinking.

In another instance, again involving a new product, we advised a client strongly against its launching with what we considered to be insufficient funds. The tendency in some client quarters would have been to take the attitude: "All you guys are interested in doing is collecting bigger commissions." If we had been gutless, we would have stopped right there and not have exposed ourselves further to the chance of this kind of criticism.

But by presenting an honest case for our point of view, which was based on a careful analysis of the profit opportunities for the new product, we were successful in convincing our client to do it our way. Again, the results have justified the course of action.

In the area of media selection the greatest opportunity to illustrate proper use of the word "No" occurs.

For example, twice during the past

year or so we've managed to steer clients away from television properties which, while highly rated, we felt would be injurious to their best interests, due to unfavorable association of program content with the name and reputation of the companies. This took a certain amount of statesmanship. It would have been awfully easy to go along with the client's original opinions on the matter, and to have made money in the bargain.

As a last example, let me give you the case of one of our clients who is having trouble in a particular area with his product. His first request was that the agency tell him what sort of advertising he should put into this market, and how much money he should spend.

We told him he would be foolish to spend his dollars in advertising, that the problem could not be solved that way, and further advised him to handle the situation swiftly through a form of trade promotion (non-commissionable), which we described in detail. I think he's still in a mild state of shock, but he agreed and the situation has now righted itself.

The other phase of when to say "No" to a client involves a situation which could cause direct injury to the agency and its reputation. Some clients make such requests in all innocence. A few don't really care about their agencies' reputation and expect them to do what they're told, regardless of the consequences.

For example, I worked on an account several years ago, where we were rather successful in developing and exploiting a technique of buying radio which traded rather heavily on the buyer's market existing at the time. However, the client in question carried our plan several steps further and began pushing us toward activities which would have helped to destroy existing radio rate structures.

We refused to do it, thereby, I believe, protecting our client's interests, as well as our own, against the accusation of being fly-by-nights. Incidentally, however unpopular with the client our decision to resist this was at the time, the management of this organization saw the wisdom of it and incorporated it as part of their advertising policy from then on. And the person who was attempting to

Selling the Rochester, New York, market

SYMBOL OF SERVICE



A TRANSCONTINENT STATION

force our hand was looking for other employment shortly thereafter.

In another instance, I worked on an account where the advertising manager was persistent in his demands through the agency to pressure television stations into all kinds of abnormal services. We found ourselves rapidly getting the reputation as bad actors in the business. It had to stop, and we stopped it. Again, despite initially objecting to our point of view, the client agreed that this was the wisest course of action.

Some classic examples of saying "No" to clients lie in the area of jobs which are unfeasible from the start. An over-eager or scared account executive can get an agency into a lot of trouble by promising clients that the agency can do certain things, or can do them within a specific period of time, when the plain truth is that it can't. This is bad for an agency's stature with its client, it promotes a lack of confidence in future situations of the same kind, and it's morale-shattering, as far as the internal workings of an agency are concerned.

Now, what about *how* to say "No"? The answer to this is simply: nicely,

but firmly. I think this is an area in which the men become separated from the boys. There are ways to go about this which succeed in doing nothing but irritate, and there are other ways which leave a client with the feeling that this is an honest, intelligent organization.

While the give-and-take in an agency-client relationship is essentially good, because it allows everyone to contribute and provides greater opportunity for the development of good ideas and sound planning, the agency still has in itself a large responsibility to keep its clients away from activities and thinking which, while they may seem immediately advisable, can be highly injurious to both parties in the long run. This demands cool thinking, courage, complete candor and essential honesty on the part of the agency. I don't think it's too much to ask for.

FAIRBANKS

(Cont'd from page 36)

All belong to an organization called the Automobile Engine Rebuilders Association, formed for easy exchange of information and ideas.

As Abrnزه indicates, one idea is now quite common to them: the use of air media to stimulate the quick volume their businesses are geared to.

"Within five years," says Mike, "all auto repairs will be on a super-market-type of operation. The gas station will service your car, but repairs will be done economically and quickly on an assemblyline basis."

As he sees it, "There will always be custom-work repair shops, just as there are neighborhood grocery stores. But the major share of the business will go to large operations."

Fifteen years ago, fresh out of the wartime airplane production lines, Mike turned to automobiles for a living. When the automatic transmission came into being, Mike knew auto repairs on a production line basis were just a matter of time.

"The easier it was to repair a car," he explains, "the more complex it had to be under the hood."

Last December's newspaper strike put him into radio. Now he relies on it to start his day off with a ready-made overload, and the traffic created has turned his shop into a seven-day operation.

GREATER COVERAGE in the thriving 13-county market surrounding Rochester, N. Y., is just one important reason why more and more advertisers select WROC-TV for successful selling campaigns and new-product tests.

In this rich, up-state New York area, with its heavy concentration of highly-skilled industrial and specialized agricultural workers, more than a million people spend over \$2 billion annually for products and services.

Nielsen (NCS #3, Spring 1958) shows WROC-TV continues to provide advertisers with considerably greater coverage of this two-channel market than its competitor...

WROC-TV Coverage Advantage

Total Homes Reached Monthly	+ 26.5%	Daytime—Viewer Homes Daily	+ 38.8%
Total Homes Reached Once-a-week	+ 20.8%	Nighttime—Viewer Homes Daily	+ 28.8%

For further information about availabilities on WROC-TV, Rochester's first and most powerful station, call Peters, Griffin, Woodward.

NBC-ABC • CHANNEL 5 • ROCHESTER

TELEPULSE RATINGS: TOP SPOTS

Top 10 shows in 10 markets Period: 1-8 March, 1959 TITLE, SYNDICATOR, SHOW TYPE		7-STATION MARKETS		6-STA. MARKET	5-STA. MARKET	4-STATION MARKETS									
	National average	N. Y.	L. A.	S. Fran.	Seattle	Chicago	Detroit	Milw.	Mpls.	Phila.	Wash.	Atlanta	Balt.	Boston	Bu.
Sca Hunt ZIV (Adventure)	20.6	21.7 wchs-tv 10:00pm	10.7 krea 10:00pm	27.7 kron-tv 7:00pm	16.5 king-tv 10:00pm	23.9 wnbq 9:30pm	30.2 wjbk-tv 10:30pm	17.5 wfsn-tv 9:00pm	17.5 wtnt-tv 9:00pm	17.5 wcan-tv 7:00pm	11.5 wmal-tv 10:00pm	15.2 wsb-tv 10:30pm	14.3 wbal-tv 10:30pm	13.2 whdh-tv 10:30pm	2
Highway Patrol ZIV (Adventure)	20.5	13.8 wrea-tv 7:00pm	8.2 kttv 7:30pm	19.7 kron-tv 6:30pm	22.9 komo-tv 7:00pm	19.9 wgn-tv 9:30pm	20.5 wjbk-tv 7:00pm	22.7 wtmj-tv 9:30pm	17.5 kstp-tv 9:30pm	16.2 wrcv-tv 10:30pm	16.5 wtop-tv 7:00pm	23.9 waga-tv 9:00pm	19.0 wmar-tv 7:00pm	24.2 wbz-tv 7:00pm	1
Death Valley Days U.S. BORAX (Western)	20.3	10.2 wrea-tv 7:00pm	13.9 krea 7:00pm	7.5 ktvu 7:30pm	24.5 king-tv 7:00pm	10.2 wgn-tv 9:30pm	19.5 wjv-tv 7:00pm	17.4 wfsn-tv 9:30pm	24.5 wcco-tv 9:30pm	22.5 wrcv-tv 7:00pm	20.2 wre-tv 7:00pm	23.9 wsb-tv 7:00pm	25.5 wjz-tv 7:30pm	16.2 wbz-tv 10:30pm	2
Whirlybirds CBS (Adventure)	17.4		6.7 khj-tv 7:30pm			11.9 wgn-tv 9:00pm		29.5 wtmj-tv 9:30pm		8.5 wcan-tv 12 noon	12.9 wtop-tv 7:00pm	25.5 wsb-tv 7:00pm		18.5 wbz-tv 6:15pm	1
Twenty-Six Men ABC (Western)	17.3		3.9 krea 6:00pm		15.2 komo-tv 6:30pm	15.2 wgn-tv 8:00pm	16.2 wxyz-tv 9:30pm	15.5 wfsn-tv 8:30pm			15.2 wmal-tv 6:30pm			19.9 wbz-tv 7:00pm	1
Mike Hammer MCA (Mystery)	16.9	19.4 wrea-tv 10:30pm	9.4 krea 10:30pm	14.5 kron-tv 10:30pm	17.7 king-tv 10:30pm	16.5 wgn-tv 9:30pm	10.5 cklw-tv 9:00pm		7.9 wcco-tv 10:30pm		18.9 wre-tv 10:30pm	12.5 wlv-a 10:30pm		18.9 wnac-tv 7:00pm	2
U. S. Marshall NTA (Western)	16.6	12.7 wrea-tv 10:30pm	7.2 kttv 7:00pm	15.5 kron-tv 7:00pm		11.5 wbkb 9:00pm	14.5 wjv-tv 10:30pm		13.4 kstp-tv 10:30pm	20.2 wfil-tv 9:30pm	9.9 wre-tv 10:30pm		15.3 wbal-tv 7:30pm	18.2 wnac-tv 10:30pm	
Silent Service CNP (Adventure)	16.5	4.7 wplx 9:30pm	7.4 krea 7:00pm	14.9 kron-tv 7:00pm	15.2 king-tv 10:00pm	17.5 wnbq 9:30pm			5.9 wtnt-tv 6:00pm		18.2 wmal-tv 7:00pm	14.5 wlv-a 7:00pm	8.3 wbal-tv 7:00pm	23.9 wbz-tv 7:00pm	2
MacKenzie's Raiders ZIV (Adventure)	16.2	9.2 wchs-tv 8:00pm	6.9 kttv 8:00pm	9.5 kplx 7:00pm	21.0 komo-tv 6:30pm	20.5 wnbq 9:30pm	15.5 wxyz-tv 7:00pm	16.9 wfsn-tv 9:30pm	17.5 kstp-tv 9:30pm	20.7 wrcv-tv 10:30pm	11.5 wtop-tv 7:30pm	12.3 wsb-tv 7:00pm	12.3 wbal-tv 10:30pm	11.5 whdh-tv 6:30pm	1
Rescue 8 SCREEN GEMS (Adventure)	16.1		13.7 krea 7:00pm	15.2 kron-tv 6:30pm	20.5 king-tv 7:00pm	6.5 wgn-tv 8:30pm		22.5 wtmj-tv 8:00pm		16.2 wrcv-tv 7:00pm		15.9 wsb-tv 10:30pm	10.3 wbal-tv 7:00pm	16.9 wnac-tv 7:30pm	2

Top 10 shows in 4 to 9 markets

Special Agent 7 MCA (Adventure)	16.6					11.9 wvi-tv 7:00pm								17.7 whdh-tv 10:30pm	7
Divorce Court GUILD (Drama)	15.3		11.3 kttv 9:00pm	16.0 kron-tv 6:00pm	28.9 king-tv 8:00pm	5.4 wtnt-tv 10:00pm	19.2 wjbk-tv 7:00pm							11.2 whdh-tv 10:00pm	
If You Had A Million MCA (Drama)	15.2	10.7 wrea-tv 7:00pm								19.2 wrcv-tv 7:00pm		17.9 wsb-tv 10:30pm		16.5 wbz-tv 7:00pm	
Badge 714 CNP (Mystery)	14.1	3.2 wplx 8:00pm			5.2 king-tv 9:00pm	12.5 wnbq 10:00pm			12.2 kstp-tv 6:00pm		13.9 wttf 7:30pm	9.2 waga-tv 8:30pm	14.3 wmar-tv 6:30pm		
Jim Bowie ABC (Adventure)	13.9	3.4 wnew-tv 7:00pm				4.6 wnbq 1:30pm			5.5 kmsp-tv 8:00pm	19.5 wrcv-tv 7:00pm	14.5 wttf 7:00pm				
Honeymooners CBS (Comedy)	13.2	2.4 wplx 10:00pm	14.2 knxt 8:00pm	17.2 kron-tv 7:00pm		5.2 wgn-tv 9:00pm			5.2 kmsp-tv 6:30pm					12.5 wnac-tv 7:30pm	
Sheriff of Cochise NTA (Western)	13.2	5.4 wnew-tv 7:00pm	12.4 kttv 7:00pm			7.9 wnbq 11:00pm	9.2 cklw-tv 2:00pm		4.9 kmsp-tv 8:00pm	16.2 wcan-tv 6:30pm				19.2 wnac-tv 6:30pm	
Gray Ghost CBS (Adventure)	12.8	3.4 wplx 1:00pm				7.5 wgn-tv 9:00pm					15.2 wrcv-tv 7:00pm			22.5 wbz-tv 7:00pm	
Little Rascals INTERSTATE (Comedy)	12.8	7.7 wlv-a 6:00pm	13.8 wfil-tv 8:00pm												
Three Stooges SCREEN GEMS (Comedy)	12.0	8.7 wplx 5:00pm	8.0 kttv 7:00pm	9.2 kron-tv 6:00pm		12.0 wrcv-tv 1:00pm			16.7 wcco-tv 9:00pm			12.0 wlv-a 6:00pm	5.9 wjz-tv 9:00pm		

Figures listed are duplicated, 4 hr., 3 hr. and hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Figures are listed in the market 2 column. While network shows are fairly stable from one month to another in markets in which they are shown, this is true of local shows also. The top 10 spots in spot shows showing rating trends from one month to another in this chart. Classification as to number of stations.

FILM SHOWS

3-STATION MARKETS

Cleve. Columbus New Or. St. Louis

20.2 29.9 29.5 23.5

wjw-tv wbn-tv wdsu-tv ktel
7:00pm 7:30pm 9:30pm 9:30pm

9.2 21.5 22.9 28.5

wjw-tv wbn-tv wdsu-tv ksd-tv
7:30pm 8:30pm 10:00pm 9:30pm

15.5 27.9 26.2 26.4

kyw-tv wbn-tv wdsu-tv kmox-tv
10:30pm 9:30pm 6:30pm 9:30pm

22.9 19.5 17.9

wtn-tv wdsu-tv ksd-tv
7:00pm 10:00pm 10:00pm

17.2 14.5 19.5

wews wlv-tv wdsu-tv
6:00pm 7:00pm 10:30pm

15.2 20.5 19.9

wtn-tv wvl-tv ksl-tv
10:00pm 9:30pm 10:00pm

19.2 20.0 22.2 16.2

wews wtn-tv wdsu-tv ksd-tv
10:30pm 10:30pm 10:00pm 10:00pm

23.5 16.2 19.5

wjw-tv wdsu-tv ksd-tv
10:30pm 10:30pm 10:00pm

14.5 20.5 15.2 14.2

wjw-tv wbn-tv wvl-tv ktel
7:30pm 7:30pm 10:00pm 9:30pm

13.5 19.5 19.2

wbn-tv wvl-tv ksd-tv
6:30pm 6:30pm 9:30pm

10.2 16.5 19.2 15.7

wews wbn-tv wdsu-tv ksd-tv
10:30pm 8:00pm 10:00pm 10:00pm

16.2 14.2

wbn-tv wtl
6:30pm 8:30pm

20.5

wdsu-tv
10:30pm

29.0

wdsu-tv
6:00pm

27.3 15.9

wvl-tv ktel
9:00pm 9:00pm

8.7

wews
7:15pm

18.4

wews
6:00pm

2-STATION MARKETS

Birm. Dayton Prov.

27.8 25.3 21.3

wbre-tv wlv-tv wpro-tv
9:00pm 10:30pm 7:00pm

35.3 31.3 15.8

wbre-tv whio-tv wjar-tv
9:30pm 8:30pm 10:30pm

24.3 23.3

wlv-tv wjar-tv
7:00pm 7:00pm

23.8 18.3

wbre-tv wpro-tv
10:00pm 7:00pm

31.5 28.3 16.8

wbre-tv wlv-tv wjar-tv
9:30pm 7:00pm 7:00pm

29.3

whio-tv
10:30pm

24.3 23.3 18.3

wbre-tv whio-tv wpro-tv
10:00pm 7:00pm 10:30pm

26.3 21.8

wbre-tv wjar-tv
7:00pm 7:00pm

30.3 24.8

wbre-tv wlv-tv
8:30pm 7:00pm

9.8

wlv-tv
6:00pm

29.3

wbre-tv
9:30pm

19.8 9.3

wbre-tv wjar-tv
10:00pm 6:30pm

35.5

whio-tv
10:30pm

20.8

wbre-tv
10:00pm

28.3 20.8

whio-tv wpro-tv
7:30pm 7:00pm

21.1

whio-tv
6:00pm

SPONSOR

TIME
BUYING
BASICS

SPONSOR

FILM
BASICS

SPONSOR

RADIO
BASICS

SPONSOR

TV
BASICS

Nothing, but
nothing is as

use-full in

conditioning

sponsors and

agencies for

fall and winter

buying as

Sponsor's

Media Basics

13th annual edition out 18 July

Not a directory, not a shelf reference—
but an up to date, fact-packed guide
for buying tv radio time

Pulse's own. Pulse determines number by measuring which sta-
tionally received by homes in the metropolitan area of a given mar-
ket station itself may be outside metropolitan area of the market

PRODUCTS OF

SYRACUSE

... important in the home

Designed specifically for the average home, wherever it may be... this Uni-built fireplace is made by Syracuse's own Vega Industries... is ready for use in less than a day. Ready for viewing, every day... is that familiar spot on Syracuse dials, WHEN-TV. Programs designed for the average Syracusan... programs with better-than-average response. To put your product to use in less time than you think... in Syracuse and all of Central New York, place it on WHEN-TV view. A call to the Katz Agency or WHEN-TV commercial manager, Fred Menzies, will put it in the spotlight.



WHEN YOU WANT TO SELL SYRACUSE
WHEN-TV
CBS IN CENTRAL N. Y.

A MEREDITH TELEVISION STATION AFFILIATED WITH BETTER
HOMES & GARDENS AND SUCCESSFUL FARMING MAGAZINES
KCMO KCMO-TV / KPHO KPHO-TV / KRMG / WOW WOW-TV / WHEN
Kansas City / Phoenix / Tulsa / Omaha / Syracuse

WASHINGTON WEEK

9 MAY 1959

Copyright 1959

SPONSOR
PUBLICATIONS INC.

A hearing examiner has been assigned and the FCC is about to take off on a probe of possible network monopoly over tv programing.

Waiting on the sideline will be the Department of Justice, which has already carried out a similar study. After the FCC has issued its findings, the JD will decide whether it should sue in the courts on antitrust grounds.

Obviously, it's a long trail on which the FCC has embarked. **It could take years before any changes in present practices are dictated.**

Meantime FCC chief hearing examiner will undertake to build a record with such topics as these as the framework:

- 1) The extent, if any, to which the networks and others seek to achieve, or have achieved, control of tv programing.
- 2) How necessary or desirable, if any, is network control in the public interest?
- 3) Do the networks bar in any way programs in which they have no control or financial interest, or exert a similar pressure on syndication?

Of course, there'll be subtopics along the line of **how sponsors exert influence over programing** on the one hand and to what degree, on the other hand, the networks dictate to sponsors on their choice of programing, especially when it's network-owned or controlled.

As a starter, examiner this week via witnesses from the three networks this week poured into the record statistical data about network time income, extent of network program ownership or financial participation, et cetera. The networks' top level people can be expected to take the hearing spotlight when the probe gets into questions of more cosmic implication.

It was also a week in which the FCC, for the first time, publicly stated that formal talks are underway with the Office of Civil and Defense Mobilization about the possibility of wholesale switches of tv channels.

The announcement follows a recent FCC statement that such a trade would make possible as many as 50 continuous vhf channels, starting either with Channel 2 or present Channel 7, for commercial tv. Or 25 channels; or fewer, if necessary.

The FCC says the aim will be to come up with a long range solution so that hundreds of millions of dollars won't be lost by broadcasters and billions in sets won't be outdated.

Argues the FCC: something meanwhile must be done to add stations. What it continues to favor is dropping in new stations at reduced mileage separations so that communities that have too few will have more vhf assignments.

Firmly opposed to all this is the Association of Maximum Service Telecasters.

The networks challenged last week the FCC proposal to ban web representation of non-owned stations for spot sales.

They said they do not dominate this field, can't dominate it, and that such a ban would merely take away from stations their free choice of a rep.

Some CBS spot sales stations have become parties to the challenge.

The Station Reps Association, a week earlier, had told the FCC that the proposal should be adopted. It alleged that such representation creates a "conflict of interest."

FILM-SCOPE

9 MAY 1959

Copyright 1959

SPONSOR
PUBLICATIONS INC.

If the report of Sun Oil's latest buying is substantiated, it could be the beginning of a trend back to the "one piece" buying pattern.

The report: Sun (Esty) has contracted for Ziv's Lock-Up in 60 markets for 26 weeks on an alternative week basis, in contrast to buying different shows in different markets.

The change in Sun's pattern also would entail expansion of its market list and the shortening of its contract period.

The tv film business continues to look so attractive this year to outsiders that there's been a steady stream of investment companies trying to move into the field.

Latest operator to make a bid for tv film status is Victor Muscat, whose interests are as diversified as that other recent entrant to tv film, the Buckeye Corporation.

Initially, Muscat plans to spend \$2 million for 26 feature films. Plans are also reportedly brewing for him to get 68 westerns, plus documentaries and subjects of the "free film" type, which will be handled through existing sales forces.

His new firm, Victor Film Enterprises, is out to get a 10% return on its investment.

Despite added competition this year, it's still possible for a national spot show to pull a rating that compares well with short network line-ups.

Continental Baking's Annie Oakley (CBS Films), for example, scored a 23.1 Nielsen total audience rating in February; this was for 77 stations and was higher than 10 network shows with longer station lists.

Coverage of Oakley was 78.3%; total audience was 7.9 million homes and average audience, 6.8 million homes.

Amoco has apparently found a solution to the problem of working towards a rating in competitive markets, namely, the cumulative approach.

The gasoline advertiser placed CBS Films' U. S. Border Patrol on WABC-TV, New York, for example, for twin showings there weekly in both the 10:30 p.m. Tuesday and 7:00 p.m. Saturday time period.

The twist here is that previous double exposure practices in New York City have usually involved two different stations, except for re-runs and feature films, the latter types being frankly cumulative in their approach to ratings.

The charges often leveled against syndicators as being fast and tricky "wheelers and dealers" brought a rebuttal last week.

Rejoined a film sales executive: "It's the agency that picks the cheapest show rather than the best or more suitable one that causes all the chaos in film selling."

The informant accused certain agencies of trying to buy maximum tonnage of film for a minimum price in regional deals rather than recommending a particular program concept to the client.

There's some feeling that no substantial increase in syndication support from local advertisers next season.

For instance, KPIX's Ray Hubbard noted in a recent field-spotters survey: "The cost of product has begun to reach maximum level for most local advertisers."

Contrary to the general expectation, it's often the low-budget show in syndication that's the most dependable moneymaker.

There's hardly a distributor that hasn't had some experience with a show brought in for a production budget of well under \$10,000 a week, and while such shows reflect a low selling price, what's forgotten is that they generally have a great margin of profit.

But note that **most syndicators will avoid the low-budget show if they can**, bringing it in only when business is at a halt or when an operating profit has to be reported in the books on short notice.

COMMERCIALS

Horace Schwerin has spotlighted some ominous signs that lie ahead for commercials if they continue in their present direction.

Here are the salient points of his Toronto talk last week:

1) **Mediocrity and ineffectiveness:** the over-all effectiveness of commercials has slumped considerably in the last two years and what's worse, the ratio of absolutely ineffective commercials is on the increase.

2) **Viewer resistance to commercials is increasing and so's the trend toward making a copy-cat of another commercial.**

3) **Brand life and competition:** with brand life drastically shortened and competition at its heaviest, survival of each brand depends more than ever on unique and effective advertising.

4) **Technique:** the demonstration commercial is proving disappointing, while some of the best results are coming from the combined live action-and-animated spot.

Schwerin suggested this solution: **pretesting commercials even before the product itself is fully developed.**

What Schwerin didn't cover: the real reasons why large advertisers often deliberately imitate the successful new techniques introduced by smaller brands.

Evidence is piling up which suggests that the surest way to create a flop in the commercials area is to imitate somebody else's hit.

According to R. H. Bruskin tests, there were wide variation in audience ability to identify slogans used by different brands.

For example, 56% of those asked correctly identified the slogan "You can be sure, it's ——" with Westinghouse, while only 8% spotted Borden's as the product in the similar slogan, "If it's ——, it's got to be good."

For more details on slogan and trademark testing, see FILM WRAP-UP, page 64.

Look for a three-fold rise in combined live-action/animation commercials this year.

According to Robert Lawrence Productions, the hybrid-type of commercial will amount to 26% of production in 1959; last year it accounted for only 9%.

It is also expected that **straight live-action commercials will retain their leadership in commercials**, with 63% as their projected share for 1959; all-animation commercials will have an estimated 11% share.

SPONSOR HEARS

9 MAY 1959

Copyright 1958

SPONSOR

PUBLICATIONS INC.

General Mills figures that kids are more fickle in their tv program loyalties than they used to be in the days of radio.

Today's youngster will stick with a tv program about four years; the span for radio was at least six.

If media sellers find members of the account group on Whitehall at Bates acting as if every dollar were coming out of their own pockets, there's a good reason.

They all own stock in that company.

Tv and radio stations generally were unaffected by the Slenderella Systems' filing of a bankruptcy petition in the N.Y. Federal court.

Some time ago they took the precaution of refusing to handle Slenderella business unless the bill were paid in advance on a weekly basis.

In the protocols of advertising it's considered smart to cover your tracks with other accounts in the house when you pitch something extra attractive to a client.

A Madison Avenue agency is in an awkward position with a soap giant for failing to do so after it decided to recommend an established hour program to its No. 1 client.

If you have a program of super-quality, plus high name value, you can, obviously, still wangle a hiatus out of a tv network.

It will happen in the case of the Ford Fabulous 40 on NBC TV. Ford's entitled to return to the same Tuesday 10 o'clock spot in the fall of '60 after a 12-week layoff.

Here's how a smart rep wound up with over 50% of the billings for a tv campaign that starts in fall:

The salesman assigned to the agency stayed there for a couple days contacting stations in a continuing effort to improve the schedules.

Do you know what is deemed the cleverest example of agency egg-dancing?

Analyzing last night's show at a meeting without mentioning any specifics about the show itself.

The analyzer, naturally, hadn't watched the show, but he mustn't let on.

The next general CBS, Inc., v.p. whose star it would be interesting to watch is James Aubrey's.

It's commonly believed that there's another highly strategic organizational move in the wind and that Aubrey has been marked for the ascension.

What with network tv in a sellers' market, there already are indications that advertisers next season actually will have to earn their discounts to get them.

In some cases clauses are being written into contracts stipulating the specific amount the advertiser can be shorttrated in case he wants out before a stipulated number of telecasts.



Nothing else like it in Greater New York

IN PROGRAMMING: The voice of WVNJ is unique. It's the only radio station in the entire Metropolitan New York area that plays just Great Albums of Music from sign on to sign off — 365 days a year.

IN AUDIENCE: So different, too. So largely adult — so able to buy — so able to persuade others to buy. And in Essex County alone (pop. 983,000) WVNJ dominates in audience — in quality of audience — and in prestige.

IN VALUE: It delivers the greater New York audience for less than 31c per thousand homes — by far the lowest cost of any radio station in the market.

RADIO STATION OF The Newark News

national rep: Broadcast Time Sales • New York, N. Y. • MU 4-6740



Newark, N. J. — Serving New York and New Jersey

TELEVISION IN KANSAS IS KTVH

SERVING PLUS
14 OTHER IMPORTANT
KANSAS COMMUNITIES

BLAIR TELEVISION ASSOCIATES

HUTCHINSON

STUDIOS IN HUTCHINSON AND WICHITA
HOWARD O. PETERSON, GEN. MGR.



29 Counties
NCS NO. 3
County figures
indicate percent
of television
homes which view
KCMC-TV once
or more WEEKLY.

buy

KCMC-TV

TEXARKANA, Texas-Arkansas
The 4-State POWERHOUSE

Maximum Power Channel 6
Represented by Venard, Rintoul & McConnell, Inc.

National and regional buys
in work now or recently completed



SPOT BUYS

TV BUYS

Pillsbury Mills, Inc., Minneapolis, is preparing a 60-market campaign for its cake mixes. The schedules begin this month for four weeks. Minute and 20-second announcements during daytime slots are being placed; frequencies depend upon the market. The buyer is Hal Tillson; the agency is Leo Burnett Co., Inc., Chicago.

Lever Bros. Co., New York, is adding schedules in scattered markets for its Praise soap. The new schedules start this month, run till the end of the year. Minute announcements during both day and night slots are being used; frequencies vary from market to market. The buyer is Sheldon Boden; the agency is Kenyon & Eckhardt, N. Y.

Ford Motor Co., Dearborn, Mich., is going into major markets with short-term schedules for its Ford Institutional advertising. The schedules start this month; I.D.'s and minute announcements during nighttime periods are being placed, with frequencies varying. The buyers are Lou Kennedy and Ralph Bodle; the agency is Kenyon & Eckhardt, Inc., New York.

National Biscuit Co., New York, is kicking off schedules in various top markets for its Bev Instant Fizz; the campaign is to test a premium offer. The nine-week schedules start this month. Minutes, daytime and early evening, are being slotted, with a children's audience in mind. Frequencies depend upon the market. The buyer is Bruce Small; the agency is Ted Bates & Co., Inc., New York.

RADIO BUYS

P. Lorillard Co., New York, is going into major markets with a campaign for its Old Gold Filters. The schedules start this month, run for seven weeks. Minute announcements during both daytime and nighttime segments are being used; frequencies depend upon the market. The buyer is Bob Kelly; the agency is Lennen & Newell, N. Y.

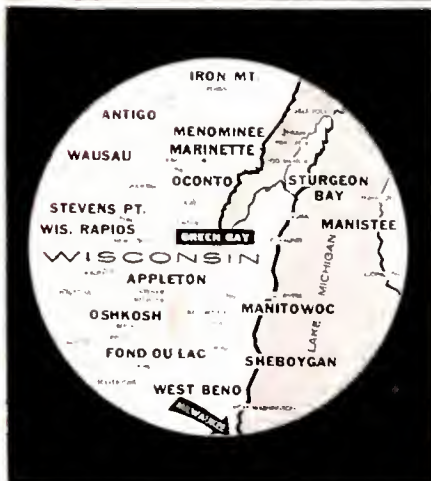
Kelvinator Div., American Motors Corp., Detroit, is preparing short-term schedules in scattered markets for its appliance line. The first flight starts 18 May; the second, 8 June. Minute announcements during daytime slots are being placed; frequencies vary from market to market. The buyer is Betty Powell; the agency is Geyer, Morey, Madden & Ballard, Inc., New York.

Richardson & Robins, Dover, Del., is purchasing schedules in top markets to push its canned chicken fricassee and chicken a la king. The schedules start the third week in May and range from four to eight weeks in length. Minute announcements during daytime periods are being slotted; frequencies depend upon the market. The buyer is Ed Papazon; the agency is Gray & Rogers, Philadelphia.

FARM COUPLE AT SAT. NITE HOE-DOWN ... In the Land of Milk and ^Money!



Frankly, our Wisconsin farm families are distinguishable today only by their added incomes! This is truly the bountiful Land of Milk and Money. Thousands of big dairy farms ... scores of clean small cities ... 400,000 families enjoying CBS-ch. 2 television.



Haydn R. Evans, Gen. Mgr., Rep. Weed Television



WRAP-UP

NEWS & IDEAS

PICTURES

REAL WESTERN WELCOME greeted Esther Williams when she appeared at recent benefit swim on behalf of Easter Seal Campaign in Phoenix, Ariz. On hand to show her the 'dry-land' sights were (l to r) Ray Odom, owner and general manager of K-HAT, Neil Leavitt, program director and (half-hidden in rear at right) Bob Presley, the station's news director



BROADCAST PIONEERS of WEJL, Scranton, represent 100 years in the broadcast industry. Receiving his "mike" insignia from Cecil Woodland, gen. mgr. 27 years, is Bill Pierce, prom. mgr. 30 years. Watching: (l to r) Guy Rauer, chief eng. 20 yrs. and Johnnie Walker, annncr. 23 yrs.



ADVERTISERS

Whitehall Laboratories got into the news last week on two fronts:

1) Bryan Houston resigned its Whitehall business (\$5 million) for unstated reasons, but some quarters believed the schism stemmed from the allocation of commissionable billings.

2) Among the 9-10 stations whose code seals were revoked by the NAB Tv Committee last week there were several who had refused to cancel their schedules on Whitehall's Preparation H, a hemorrhoid treatment. The product, obviously, is not acceptable under the code.

According to Horace Schwerin, the only advertisers that will survive the next decade are those boldly creative in new product development and in their use of television.

Speaking before the Association of Canadian Advertisers in Toronto last week, the head of the research firm



YOUTH WANTS TO KNOW and Cuba's Fidel Castro appeared recently at Harvard Law School to answer their questions. Special telecast was carried by WBZ-TV, Boston

bearing his name made these observations:

- 1) TV commercials have shown a marked drift toward mediocrity, and
- 2) Technological changes suggest that the life span of most products currently being advertised in tv is far shorter than even the most worrisome advertisers foresee.

A recent survey, by Schwerin, of 13,000 tv commercials, using a sample of 1.25 million, came up with this major finding: **the overall effectiveness of tv commercials is declining.**

The reasons: (1) viewer resistance, (2) lack of originality and (3) increased product competition.

Acquisition: Another diversification move for the **Ward Baking Co.**, and its first venture into the West Coast, with its acquisition of the **Johnston Pie Co.**, Los Angeles.

Johnston will operate as a subsidiary of Ward, under its present management. Sales for the pie company in 1958: \$4.5 million.

Campaigns:

- The **Borden Foods Co.** is starting an all-out push for its **Instant Mashed Potatoes** via a promotion to run mid-May thru August. It will combine print and tv, carrying a special offer which will pay the consumer for sampling the product. Borden has increased its tv spot schedule for the campaign, which will now run in 107 markets.

- **Arnold Bakeries**, Port Chester, initiates, this week, one of the largest campaigns in its history, to continue throughout the year. A spot radio schedule and print will appear from Maine to Virginia. Agency: Kudner.

- **Aluminum Co. of America's** annual promotion of its sporting goods and leisure-living products returns to the air now, for two months. Main plans for the campaign call for extensive radio and tv spots, plus network tv via *Alcoa's Alcoa Theater* on NBC TV and *Alcoa Presents*, on ABC TV.

- **Lawn-Buy Power-Mowers** has bought a saturation radio schedule in

the New York Metropolitan area to help its dealers increase sales. The commercials, mainly on WABC, will feature the names and addresses of more than 100 cooperating dealers. Agency: William N. Scheer Advertising, Newark.

Strictly personnel: **Grant Keeler**, promoted to advertising manager of **Fels & Co.**, . . . **Walter Nelson**, named v.p. and general manager of **CandyGram, Inc.**, . . . **Herbert Boas, Jr.**, elected a v.p. of **The Budd Co.**, Philadelphia . . . **Richard Bailly**, named assistant to the president of the **Burroughs Corp.**

AGENCIES

A. A. Flack, Syracuse, has sold a client, **A. H. Pond**, on the idea of using a teen-agers show to sell its **Keepsake** brand of diamonds.

Pond's contract with **American Bandstand** (ABC TV) is for a long term.

RE-KOIL-ING WITH GLEE is Phyllis Himes as she receives a \$2,000 check from Steve Shepard, sta. mgr. of KOIL, Omaha. Mrs. Himes dialed KOIL's secret telephone no.



LATEST ON SUBS is given by LCDR Wallace Green to: (l to r) Allan Grant of Household Finance Corp. and W. A. Riple, gen. mgr. WAST, Albany. Grant's firm is local sponsor of CNP's film series *Silent Service*



MONKEY OR MULE, it's still good promotion! Here, in picture at left, "JB," champ star of WJBW, New Orleans, strums a tune on piano while show host Al Savitz listens. At right, Irv Phillips, general manager of K-DAY, Santa Monica and Mary Lu Stevens, Mrs. K-DAY discuss that station's "Name the Mule" contest with a four-legged friend at Hollywood and Vine



New name: After a merger, 1 July, with Washington Market Research Co., Honig-Cooper, Harrington & Miner's Seattle office will be renamed **Kraft, Smith & Ehrig** and headed by Warren E. Kraft, Sr. The agency will continue as an affiliate of H-C, H&M.

New agency: In Albuquerque, **Willmarth McCaffrey & Co.**, with offices at 610 Gold Avenue, S.W. Principal officers: Philip Willmarth, Fred McCaffrey and Jack Stoller.

New branch offices: **Fuller & Smith & Ross** takes over the Ft.

Worth-Dallas office of Evans & Associates, with Stanley Schlenther (former partner of E&A) named a v.p. and office manager . . . **Arthur R. Mogge, Inc.**, opening a Miami office at 150 S.E. 2nd Street, with Samuel Crispin as manager.

New location: Henderson Advertising, Greenville, S. C., now at 55 S. Pleasantburg Drive.

Agency appointments: The Betty Zane Corn Products Co., Marion, Ohio, with spring and summer plans for radio and tv, to **Dan Kemper Co.**'s Dayton office . . . **Colt Firearms**

Co., billing some \$200,000, from Adams & Keyes to **EW&R**.

This n' data: **William Pleuthner**, v.p. of BBDO will deliver two talks in Southern California this week. The one, to the DeSoto Dealers Association on "38 Ways To Improve Company Communications" . . . Another speech note: **Marion Forster**, associate research director of Compton spoke on "Market Research in Relation to Advertising" before the Fashion Reporting and Retail Advertising class of the Laboratory Institute of Merchandising last week.

They were elected v.p.'s: **Louis Redmond**, at Ogilvy, Benson & Mather . . . **Robert Schmelzer**, a v.p. and account supervisor of BBDO, joins B&B as a v.p. and management supervisor . . . **Ray Rasner**, at Grey . . . **Clemens Hathaway**, at SSC&B . . . **John Myers, Jr.**, at Holland, Barta & Co., Boston.

Other personnel moves: **Victor Bloede**, v.p. and creative director of B&B, elected to the board . . . **John Kneean**, **Edward Myer** and **Jerry Stolzoff**, elected to the board at Grey . . . **Robert Stampleman**, to account director at North Advertising, Chicago . . . **Hal Mullen**, to account group supervisor and **Robert Genteman**, to account executive at BBDO, Boston . . . **Barbara Holbrook** and **William Maloney**, to copywriters at B&B . . . **Jack Harwood**, to account executive of Taylor-Norsworthy, Inc., Dallas . . . **John Rich**, to account executive of C. J. LaRoche . . . **William Dodson**, to radio-tv director of Robert M. Gamble, Jr., Washington, D. C.



and **WOC-TV** **FOR BEST COVERAGE IN THE NATION'S 47th TV MARKET**

(Davenport, Iowa — Rock Island — Moline, Illinois)

A comparison of coverage of TV stations in or overlapping the Davenport — Rock Island market area as reported in the Nielson Coverage Service No. 3 — Spring, 1958.

Station	TV Homes	Monthly Coverage	Weekly Circulation Daytime	Nighttime
WOC-TV	438,480	308,150	263,430	288,750
Station A	398,600	278,900	226,020	258,860
Station B	340,240	275,160	229,710	260,190
Station C	274,990	208,300	153,540	191,010
Station D	229,260	156,340	127,240	146,620



Col. B. J. Palmer
President
Forest C. Sanders
Resident Manager
Boyd Shaffer
Sales Manager
Robert Griffin, Woodward,
Exec. Vice-President, National
Broadcasters Association



WOC-TV is No. 1 in the nation's 47th TV market—leading in TV homes (438,480), monthly coverage and weekly circulation — day and night — as reported in the Nielson Coverage Service No. 3, Spring, 1958. For further facts and latest availabilities, call your PGW Colonel . . . NOW!



WOC-TV Davenport, Iowa is part of Central Broadcasting Co., which also owns and operates WHO-TV and WHO Radio, Des Moines, Iowa

ASSOCIATIONS

The Tv Board of the NAB gave the go-ahead sign for a committee to carry forward plans for a industry-wide public information program.

The committee, to be headed by **C. Wrede Petersmeyer**, Corinthian Broadcasting president, will seek to bring to "all elements of the American public a greater understanding of tv's obligation and desire to serve the interests of all segments of the American audience."



Look who's selling on KVOS TV

*These leading advertisers
consistently use **KVOS TV** to
sell the people of British Columbia.*

Alberta Meats
Adorn Hair Spray
Alka-Seltzer
Anahist
Avon Cosmetics
B.C. Tree Fruit
Bonus Foods
Bosco
B.A. Paints
British American Oil
Campbell Soups
Canada Nut
Canada Safeway Stores
Canadian Western Ins.
Carter Products
Arrid
Arrid Roll On
Carters Liver Pills
Rise
C I L Paints
CKNW
Colgate
Lustre Creme Shampoo

Brisk
Dental Cream
Halo
Vel
Pink Liquid Vel
Cunningham Drugs
Dominion Rubber
Drano
Ex Lax
Feen-A-Mint
Fels Soaps
Fishers Flour
Five-Day Deodorant
French's
General Paint
Great Northern Railway
Grey Dunn Biscuits
Happy Henry Juices
Hazel Bishop
Hudson's Bay
Imperial Tobacco
Jergens Lotion
Kelloggs
Lever
Wisk
All
Good Luck Marg.
Lux
Liquid Lux
Surf
Pepsodent
Lushus
Max Factor
Maybelline
McColls Peanut Butter
Mennen
Minute Maid
Nabob Foods
Nescafe
Nytol
Omego Oil
One-a-Day Vitamins
Pacific Meats
P & G
Tide

Ivory Snow
Ivory Soap
Joy
Crisco
Camay
Spic and Span
Cheer
Dreft
Oxydol
Gleem
Proctor Electric
Q Tips
Quaker Oats
Rock City Tobacco
Rothmans Cigarettes
Royal City Foods
Salada Tea
Sanka
Saran Wrap
Sealy Mattress
Shell
Shulton
Simpson Sears
Standard Oil
Star Weekly
Sterling Drugs
Super Valu Stores
Supreme Drugs
Templeton's
Texaco
Uncle Ben's Rice
Vicks
Vaporub
Cold Tablets
Vatrol
Westminster Paper
Whitehall Pharm.
Anacin
Heet
Outgro
Bisodel
Resden
Wildroot
Windex
Woodward's

Plus 82,000 TV homes in Northwest Washington



one TV station had to be unique

VANCOUVER OFFICES —1687 W. Broadway, Cherry 514;
STOVIN-BYLES LIMITED Montreal, Toronto, Winnipeg
FORJOE TV INC.—New York, Chicago, Los Angeles, San Francisco
ART MOORE and ASSOCIATES —Seattle, Portland

Merger prospects: A committee from the American Federation of Tv and Radio Artists will meet with representatives of the Screen Actors Guild in Hollywood this weekend for this purpose:

To discuss the selection of an impartial research organization which will study the feasibility of a merger of the two talent unions.

Tv is necessary to meet the challenge of population shifts which are bringing about changed selling habits, said Howard Abrahams, TVB's v.p., retail sales.

Speaking at the national convention of American Women in Radio-Tv, at New York's Waldorf-Astoria this week, Abrahams noted:

"The need of retailers is to sell people to come to their store for the advantages which their store offers. Tv is the most logical medium for store image selling."

New officers of the West Virginia Broadcasters Association:

President, C. Leslie Golliday, general manager of WEPN, Martinsburg; v.p., John Shott, WHIS-TV, Bluefield, and Secretary-treasurer, A. W. Vickers, of WOAY, Oak Hill.

Kudos: to the Michigan Association of Broadcasters, a special award for outstanding service in the cause of safety from the Michigan Safety Council . . . Ruth Andre, director of the Ann Pillsbury Home Service Center, named 1959 Advertising Woman of the Year by the Women's Advertising Club of Minneapolis.

FILM

A heightened pace of film production activity has become noticeable as tv suppliers began to enlarge their fall program portfolios.

The following were such production moves made last week:

- Walter Schwimmer went into a second year of *Championship Bridge* with Charles Goren.

- Allen A. Funt withdrew his *Candid Camera* films from UA distribution to freshen the series with new production and exploitation plans.

- Release of \$25 million in blocked

funds in Spain for tv film production signalized with start of shooting on *Arabian Nights* series.

New availabilities: ABC Films has culled 15 half-hour westerns from various anthologies for sale as a summer replacement series . . . Dynamic Films will make ready up to 52 half-hours of *Speed Classics* on various racing sports . . . NTA put the *20th Century Fox Hour* into international distribution.

Sales: ITC sold *Cannonball* to the Mexican subsidiary of General Tire Co. . . . MCA's *Secret Agent 7* to Kroger Co. in Atlanta and Falstaff Brewing in Los Angeles . . . ABC Films summer western package sold to KCOP-TV, Los Angeles; WDBJ-TV, Roanoke; KFSD-TV, San Diego; WLOS-TV, Asheville; KGUN-TV, Tucson; KWTU-TV, Oklahoma City; KMBC-TV, Kansas City; and WNEP-TV, Scranton . . . MCA-TV's Paramount features package signed by KONO-TV, San Antonio and WJAC-TV, Johnstown-Altoona . . . NTA's *International Package* of motion pictures reported sold to WBBM-TV, Chicago; WNAC-TV, Boston; WFIL-TV, Philadelphia; WHNC-TV, New Haven; KTNT-TV, Seattle; WPST-TV, Miami; WWL-TV, New Orleans; WISH-TV, Indianapolis; KPHO-TV, Phoenix; WHYN-TV, Springfield, Mass.; KHTV, Little Rock; WLRB-TV, Lebanon; WKTV, Utica; and KGLO-TV, Mason City.

More sales: Ziv reports 1959 first quarter syndication business 36% ahead of last year . . . Analysis of New York stations carrying Ziv syndicated shows indicated following quantities of respective first-run and re-run shows: WABC-TV, 2 and 3; WOR-TV, 1 and 7; WCBS-TV, 2 and 1; WRCA-TV, 1 and none; WNEW-TV, 1 and 1; WPIX-TV, 2 and none; but note nine first-runs in total reflect seven shows plus two "double-exposures."

Production: Screen Gems signed production contracts with David L. Wolper for latter to function as independent production unit . . . Teleflex Film Productions of Vancouver, Canada, is offering a 100 foot silent film suitable for "voice over" news.

Trade notes: Guest speakers at the

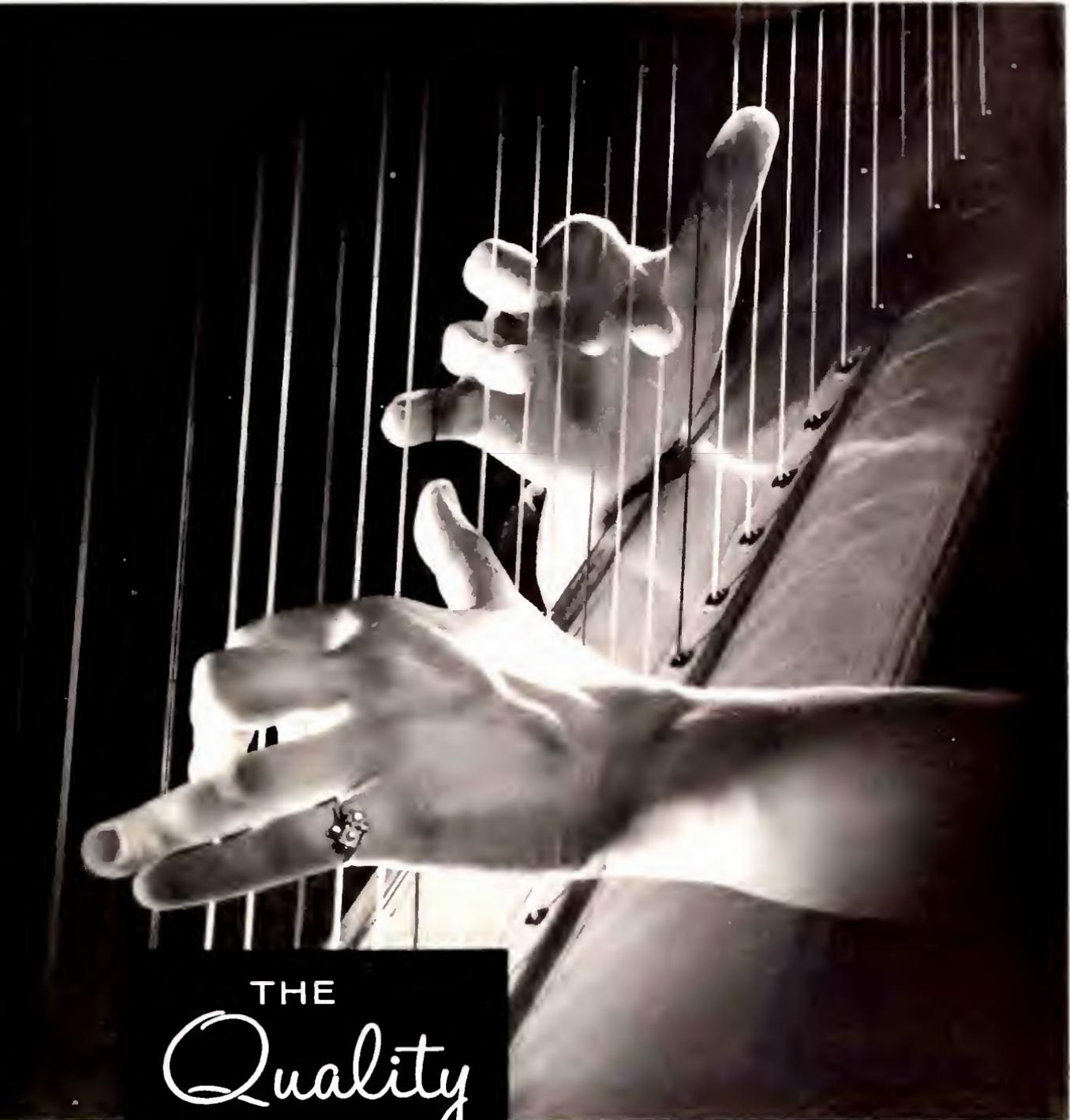
AWRT luncheon last week noted the importance of video tape in attracting local retail advertising . . . The National Film Board of Canada expanded its tv services with a library available to stations; American offices are at Canada House, New York.

Promotion: CNP's *Silent Service* on WAST-TV, Albany, N. Y., was promoted with visits of USS Hardhead, a fleet-type submarine.

Commercials: The Kappa Company of Atlanta has been formed to make and distribute "ready-made" animation commercials for brand name matting . . . New York animators have formed the Animation Producers Association . . . Animation Equipment Company reports availability of an Oxberry aerial image unit for use with animation stands . . . Music Makers completed scoring of Ivory Soap and Pepsi-Cola commercials; respective producers delivering films for each were Elliot, Unger & Elliot and Jerry Ansel Productions.

Commercials research: Identification scores earned by advertising trade marks and slogans in recent R. H. Bruskin tests were as follows: Smith Brothers trademark, 73%; Coca-Cola slogan, 68%; Prudential trademark, 57%; Zest slogan, 46%; CBS eye trademark, 38%; Buick model names, 36%; DuPont slogan, 27%; Yellow Pages slogan, 17%; Clairol slogan, 10%; high score for association was Dinal Shore with Chevrolet, 88%.

Strictly personnel: Howard Christensen joined UA-TV as central regional sales manager . . . Joseph P. Greene to Roy Rogers Syndication as eastern sales manager . . . ITC named following new syndication account executives: Charles G. Pye, Jr. and Frank Spiegelman in northeast, John A. Thayer, Jr., John E. Howard and James L. Dodd in southeast and Yale Lasker in midwest . . . S. L. "Stretch" Adler joins Official Films as sales director . . . James H. McCormick to New York office of CBS Films as account supervisor . . . Joining NTA advertising department are Elliott Ames, Edgar Krupinski and William Weinstein.



THE
Quality
TOUCH

The majestic beauty of a harp weaves a mood so vital to good music that only the best is good enough for the symphony conductor.

This same "quality touch" and ceaseless devotion in achieving the best is also what sets apart great radio and television stations from the rest.

WEAA

radio & television
dallas

BROADCAST SERVICES OF THE DALLAS MORNING NEWS ■ EDWARD PETRY & COMPANY, NATIONAL REPRESENTATIVES

NETWORKS

The use of network tv by smaller advertisers will expand, and become a significant trend on all the networks in the next 10 years.

So predicted **Hugh M. Beville** Jr., v.p., planning and research, NBC, at the 11th District Convention of the AFA in St. Petersburg, Fla. last week.

Beville cited the participating sponsorship pattern of *Today* and *Jack Paar* as a means "to give the sponsor with less than a million-dollar budget an opportunity to use our medium."

To highlight what the smaller budget advertisers were contributing, he noted: "In 1958, one out of four of our tv network sponsors was spending less than \$50,000 for gross time. And 91 advertisers, more than half our clients, spent under \$250,000."

ABC Radio reports that with the addition of 25 new sponsors net sales for the second quarter, 1959 will "far exceed sales for the comparable period in 1958." Among the new advertisers: American Home, Clairol, Cadillac,

lac, General Motors, Colgate, Dr. Pepper, A. E. Staley Mfg. and Launderers, Frary & Clark (Parker Pen).

Net tv renewals: Bristol-Myers (DCSSS) for NBC TV's *Peter Gunn*, which will continue in its same time slot next fall . . . **General Electric** (BBDO), is in for the sixth season of its *G. E. Theater* on CBS TV . . . **Miles Labs** (Geoffrey Wade) for 52 weeks more of ABC TV's *Rifleman* and half of *Wednesday Night Fights* . . . **Sealtest** (Ayer) for full sponsorship of NBC TV's *Bat Masterson* next season. (See page 39, this issue, for this season's casualty rate.)

Network notes: General Mills' **Wheaties** (Knox-Reeves, Minneapolis) bought one-half of the Russia vs. AAU trackmeet scheduled for 19 July. The meet will run 90 minutes on NBC, with Wheaties sponsoring 15-minutes of it . . . **Ernie Kovacs** will be featured in a one-hour special for **Renault** (NL&B) via NBC TV 22 May . . . Summer replacement: *Too Young To Go Steady*, a live situation comedy series starring Don Ameche and Joan Bennett, for **Oldsmobile** (Brother), to replace the Oldsmobile Theater on NBC TV starting 11 May.

New network affiliates: WTOD, Toledo, to CBS Radio . . . WTUP, Tupelo, Miss., and WBIP, Booneville, Miss., to ABC Radio . . . KOTI-TV, Klamath Falls, Ore., to ABC TV . . . Eight weekly commercial hours of programming were taken over from the Don Lee Broadcasting System and added to ABC Pacific Coast Regional Radio Network.

On the personnel front: Jack Stuppler, to the newly-created post of sales service manager for CBS Radio . . . **Michael Minalan**, to director of tv production operations for ABC TV . . . **Clifford Mandell**, to feature editor of CBS TV press information department . . . **Sherman Adler**, to account executive at CBS Radio.

Here's TVB's estimated expenditures (as compiled by LNA-BAR) of the top network company advertisers, followed by the top network brand advertisers, for February, 1959:

COMPANY	GROSS TIME COSTS
1. P & G	\$4,085,192
2. Lever	2,171,076
3. American Home	2,035,630
4. General Foods	1,998,428
5. Colgate-Palmolive	1,991,726
6. General Motors	1,685,972
7. R. J. Reynolds	1,297,029
8. American Tobacco	1,142,741
9. Sterling Drug	1,094,829
10. P. Lorillard	1,078,333
11. General Mills	1,051,461
12. Bristol-Myers	991,967
13. Pharmaceuticals	986,859
14. Liggett & Myers	960,260
15. Ford	935,835

BRAND	GROSS TIME COSTS
1. Anacin	\$740,627
2. Viceroy	605,133
3. Tide	600,842
4. Chevrolet	592,353
5. Bayer Aspirin	527,855
6. Dristan	497,045
7. Camel	491,436
8. Ford	467,663
9. Kent	460,121
10. Bullerfin	455,934
11. Winston	431,492
12. Pall Mall	420,609
13. Colgate Dental Cr.	406,171
14. Dodge	397,169
15. L & M Filter	379,755

REPRESENTATIVES

The Katz Agency will begin holding a series of meetings with admen and advertisers to stress this point: **The nation's summer buying habits are a prime selling point for spot tv.**

According to Katz, 25% of all retail sales are made during the summer; this season accounts for 27½% of the year's gasoline sales, 33% of tire sales, 31% of food freezer sales, and 19% of luggage sales.

Rep appointments: KSAY, San Francisco and KLIQ, Portland, to Paul H. Raymer Co. . . . WSBA, York-Lancaster-Harrisburg, to Robert E. Eastman & Co. . . . KONO,

wherever they be
it's

WOV
5000 Watts
IN N.Y.C. & VICINITY

first in the
Negro Community



WOV-NEW YORK
Representatives: John E. Pearson Co.

**in
South
Florida
WTVJ
beats
every
other
station
by a
wide
margin**

FACTS

MORE SUMMERTIME VIEWING IN SOUTH FLORIDA

... than in entire country

Summertime is viewing time in South Florida — average sets-in-use higher than for all U.S.A. That's why summertime is selling time — with WTVJ!

SETS-IN-USE ARB 1958

(June - August average)

	Noon to 6:00 P.M. Monday - Friday	6:00 P.M. to Midnight Sunday thru Saturday
MIAMI	19.9	43.3
Eastern Time Zone	17.1	39.1
All U.S.A.	17.0	38.1

WTVJ Sells this Large South Florida Audience of 1,556,000 Persons as No Other Station Can!

See ARB! See NCS #3! See your PGW colonel!

WTVJ-South Florida



Channel **4**

Represented Nationally by: Peters, Griffin, Woodward, Inc.

Only WTVJ

— with
unduplicated
network signal —
delivers TOTAL
COVERAGE of
South Florida!



AM & TV, San Antonio and K-NUZ, Houston, to **The Katz Agency**.

Strictly personnel: **Robert Schutte**, to v.p. of Robert E. Eastman & Co. . . . **Ralph Glazer**, to manager of the San Francisco office of CBS Radio Spot Sales . . . **Walter Schwartz**, to Detroit sales manager for AM Radio Sales Co. . . . **Owen Elliot**, to radio-tv account executive with the Branham Co., Dallas . . . **John Doscher**, **Robert Bryan** and **Thomas Tilson**, to account executives with Tv Advertising Reps. Inc.

RADIO STATIONS

Based on business trends during the first quarter of this year, the NAB estimates a nationwide increase of 2.5% in radio revenues for 1959 and an increase of 7.2% for tv.

The estimates were made in connection with a financial survey, by NAB, of 733 radio stations and 195 tv stations.

New programing concept: A study on the listening habits in New Orleans by the Tarlow Associates for their **WJBW** pointed this out: **Most dial turning is done on the hour and on the half-hour.**

The station's innovation: Music is now aired from :58 to :02 and :28 to :32, with a five-minute news-cast featured 15 minutes before the hour.

Ideas at work:

- Come fly a kite—was the heavy on-the-air promotion used by **KIOA**, Des Moines for its recent "High Flying Kite Contest." The action took place on a vacant lot, with some 100 youngsters participating, and three times that number turning out to view the event.

- **WNAX**, Yankton-Sioux City has just completed what it terms "the largest sports event ever sponsored by a radio station." The 10th annual **WNAX** 6-State Bowling Tournament, drawing a record 12,358 bowlers vying for \$45,000 in cash prizes and \$5,500 in merchandise.

- A contest worth a million: **WKBW**, Buffalo just concluded its "Win A Million" promotion—with the winning pair set for a trip to Paris for a two-week all-expense paid vacation—worth a million francs.

- **WZIP**, Cincinnati participated in the Home Show via a "You'll Appreciate the Difference" booth where visitors taped their voices. A week later the tapes were aired, with prizes offered to persons recognizing their voices.

- They took to the air: **K-EZY**, Los Angeles, to promote going on the air will invite listeners to participate during its testing period via a traveling light message 50 ft. long and 10 ft. high trailed behind an airplane, bearing the station's call letters.

- New idea for fisherman: **WOR**, New York began airing a "When-To-Go-Fishing" timetable that tells the

hours when fish will or will not bite each day of the week, in salt or fresh water, and where they're located.

Financial report: First quarter radio billings for Balaban's **WIL**, St. Louis: 142% ahead of the same period a year ago and a 169% increase for the station on a March-to-March basis.

Station purchases: **KPAM** & **KPFM**, Portland, Ore., to a group of Portland people headed by F. Demey Mylar, operator of **KRWC**, Forest Grove, Ore. . . . **WKIT**, Inc., Mineola, Long Island, to **VIP Radio Inc.**, owned jointly by Martin Stone and John Hay Whitney.

Business notes: The Coca-Cola Bottling Co. of California, for a heavy schedule between now and the end of the year on **KYA**, San Francisco . . . Plymouth-DeSoto dealers for two news segments daily on **KFWB**, Hollywood . . . Sports note: **WOR**, New York, to air for the second season, the 1959 West Point football games.

Meeting notes: The San Francisco conference on local public service programing, third industry-wide gathering held under the auspices of **Westinghouse Broadcasting**, set for 21-23 September, at Stanford University . . . A **Multiplexing Seminar** at the Chamberlin Hotel, Old Point Comfort, Va. 4-6 June.

WGR

Selling the Western New York radio market

WGR Radio's new fresh-air programming concept features modern album music specially selected for young adults. Carefully mixed with up-to-the-minute, frequent newscasts and top sports coverage, WGR's new concept is winning bigger audiences in Western New York.

For grocery product advertisers, WGR Radio offers at no extra cost the most effective point-of-purchase merchandising plan in Western New York. Qualified thirteen-week advertisers get one week of preferred-position displays in Buffalo food stores, including 120 A&P and Nu-Way super markets. WGR's mobile "Studio 55" broadcasts from different high-traffic super market locations every week.

For more information about merchandising and fresh-air availabilities on WGR in Buffalo, call Peters, Griffin, Woodward.

NBC • 550 KC • BUFFALO





there's been a

big switch

in Portland, Oregon

KPTV, Portland, has switched to the exciting ABC Network — and what a hot new circuit it is for advertisers! Now you get KPTV's top-rated *local* shows (more premium film packages than any other Portland station) combined with ABC's sensational rating story in the Oregon market* — *plus* over 60,000 bonus homes from new cable hook-ups and translators throughout Oregon and S.W. Washington. Call your Katz office today!

*Consistently has more shows in the top 10 than any other station in the market.

Top Network + Top Local = Bonus Viewers = BEST BUY

KPTV *channel* **12**

Oregon's FIRST Television Station

ABC

Represented by the Katz Agency, Inc.

Among those awarded by the Institute for Education by Radio-TV at Ohio State University this week:

Primary School Broadcast: *Tell Me A Story*, KTHS, Minneapolis

Intermediate School Broadcasts: *What's News*, WFIL, Philadelphia

Personal and Social Problems: *Escape From Cage*, WCET, Cincinnati; *The Human Heart*, KRON-TV, San Francisco.

Kudos: WSB-AM & TV, Atlanta, top honors for outstanding handling of news by the Ga. Associated Press-Broadcasters Association . . . **Herb Lee**, of WKTY, La Crosse, grand award trophy for the outstanding promotion by his station carrying the Milwaukee Braves games, from Mathisson & Associates, Milwaukee . . . **Joe Phipps**, director of news operations, WWDC, Washington, awarded for radio editorials by the National Headliners Club.

Station staffers: John Sullivan, to general manager of WNEW, New York . . . **Milton Klein**, to become general manager of KIX, San Francisco-Oakland when the FCC approves the Crowell-Collier purchase . . . **Homer Odum**, to general manager and **Bok Reitzel**, to general sales manager of KROW, San Francisco . . . **Larry Roberts**, to manager of KWIQ, Moses Lake, Wash. . . **Maurry Farrell**, to local sales manager of WBRC, Birmingham . . . **Bill Reed**, to sports director at KHOW, Denver . . . **Frank Hunt**, to the sales staff, WTCN, Minneapolis-St. Paul.

More personnel news: Mitchell Lewis, named national director of advertising and publicity for the McLendon Corp. . . . **Mel Levine**, to assistant manager of WROV, Roanoke, Va. . . . **Glenn Allen Jr.**, to station manager of WTAC, Flint, Mich. . . . **Read Wight**, a v.p. for radio-tv at J. M. Mathes, joins WPAT, New York as director of client relations . . . **Edward Hymoff**, to director of news and special events for WAGM, New York . . . **Olga Blohm**, general manager of Standard Radio Transcription Services, resigned to take an executive position with Princess Pearl Co.

TV STATIONS

Latest episode in the fight by tv stations to keep community antenna systems from relaying their programs:

Three Salt Lake City stations, KUTV, KTVT and KSL-TV have filed suit against the operator of a community antenna system and a microwave relay company to determine:

- 1) What rights broadcasting stations have in its signal, and
- 2) the use of such signal for commercial purposes without a station's consent.

ARB's expansion plans, to start in the Fall, include:

- 1) Samples of all 3,072 U. S. counties plus Alaska and Hawaii, and
- 2) Total area reports by quarter-hour periods for all tv markets as well as quarter-hour total area reports for the more than 500 tv stations in the country. The information will be released at least semi-annually.

Ideas at work:

• **WHAS-TV**, Louisville, has come up with an audience contest to both boost participation at the studio and viewing at home. Called the "One Million Friends" contest, it will celebrate the arrival of the one millionth visitor. Viewers partake via sending in their guesses as to the exact date and time the person will arrive.

• To promote their affiliation with CBS TV, **WITI-TV**, Milwaukee, rented a sky-writing plane which wrote "6" (station's channel) and "CBS-6" over the Milwaukee Braves' County Stadium on the season's first Ladies Day. The letters and number could be seen over a 25-mile area.

• **WBKB**, Chicago, has made available to sponsors of its *Weather by Radar* program a 48-page weather booklet. It's being made up for clients purchasing one or more five-minute periods for 13 weeks, and has on its covers, the sponsor's name.

This 'n' data: Major League Baseball is being televised, for the first time in color on a local and regional basis, via **WLW-TV**, Cincinnati . . .

Another first: **WJAR-TV**, Providence, will televise, for the first time in that state, proceedings live from the County Courthouse . . . **KPIR-TV**, St. Louis, played host recently at a dinner honoring Richard Rogers . . . Change in call letters: Corinthian's **KBET-TV**, Sacramento, to **KXTV** (see Radio-TV Newsmaker, page 71) . . . **WXYZ, Inc.**, Detroit, will dedicate its new \$1 million Broadcast House 1 June . . . **TvB** is distributing some 5,000 brochures, dubbed "Invitation" to acquaint agencies and advertisers with the many Bureau services available.

On the personnel front: A. H. Constant, to the newly-created post of station manager for **KRON-TV**, San Francisco . . . **Bob Guy**, to program director, **WWL-TV**, New Orleans . . . **D. Merle Gore**, to sales service manager, **WSPD-TV**, Toledo . . . **George Wilson**, to merchandising and promotion director of **WSTV, Inc.**, Steubenville, O. . . . **Saul Rosenzweig**, to general sales manager, **WLOS-TV**, Asheville-Greenville-Spartanburg . . . **William Morrison**, to sales manager, **KRON-TV & FM**, San Francisco . . . **Howard Caldwell**, to news director of **WFBM-TV**, Indianapolis . . . **John Mayasich**, to the sales staff at **WFRV**, Green Bay . . . **Jack Bozarth**, to the tv sales and planning department and **Jack Simon** to staff director of Sports Network, Inc. . . . **E. Leo Derriek, Jr.**, to promotion manager, **WFMY-TV**, Greensboro, N. C.

More personnel news: Robert Newsham, named sales manager of **WJZ-TV**, Baltimore . . . **James Hirsch**, to director of national sales for **TvB** . . . **Max Bice**, to head **KTXT-AM-TV**, Tacoma . . . **Bill Hobbs**, to local sales manager, **WFAA-TV**, Dallas . . . **Jack Genaro**, to station manager, **WVFR**, Green Bay . . . **Anthony Hennig**, to v.p. in charge of videotape and closed circuit operations for Sports Network . . . **Henry Hines**, to director of advertising and promotion for **WBAL-TV**, Baltimore . . . **Richard Thrall**, to director of public service programming for **KDKA-TV**, Pittsburgh . . . **Donald Baumann**, to the local sales staff as account executive at **WITI-TV**, Milwaukee.

Announcing

ANOTHER TELEVISION FIRST FROM ARB

Audience size for **every** U. S. TV station
in **every** U. S. television market with . . .



nationwide

- Sampling in **every** U. S. county
- Complete $\frac{1}{4}$ hour viewing to **every** U. S. TV station
- Total homes reached by **every** program and spot
- Simultaneous coverage data for the entire U. S.
- Fully automated UNIVAC® data processing

Once more ARB leads the TV research industry in a dramatic new advance to be introduced in fall 1959 . . .

TOTAL U. S. TV MEASUREMENT! By means of an entirely new concept . . . a progressive sampling approach reaching into every U. S. county, plus electronic digesting and interpretation of data by the newest UNIVAC® . . . ARB makes possible simultaneous measurement of all TV viewing to every U. S. TV station, wherever that viewing might occur.

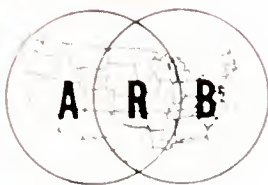
For the first time in history, stations and buyers of time will be supplied with actual homes delivered by every one of the 500 plus U. S. TV stations separately, by each quarter-hour of the week for each station, **plus** complete station circulation figures showing **where** these viewers are.

These new features will be included in addition to ARB's regular metropolitan area rating reports and audience composition studies already standard in over 150 important markets.

You'll be hearing more soon about this fabulous new fall 1959 package from ARB—first with the interviewer supervised diary, first with one-week/four-week measurement, first with the all-electronic ARBITRON, and now . . . first with **NATIONWIDE TV MEASUREMENT!**

AMERICAN RESEARCH BUREAU, INC.

WASHINGTON • 4829 Amundale Road, Beltsville, Md., WEhster 5-2600
NEW YORK • 460 Park Avenue, New York 22, N. Y., PLaza 1-5577
CHICAGO • 1907 Tribune Tower, Chicago 11, Ill., SUperior 5-1100
LOS ANGELES • 6223 Selma Avenue, Hollywood, Calif., HOllywood 341653



WHIRLEYS

(Cont'd from page 33)

Antonio (KENS-TV, KONO-TV), Fort Worth (KFJZ-TV), Memphis (WHBQ-TV), Portland (KGW-TV).

Another consideration: to establish the item in retailer and consumer minds, not solely as a toy, but as an everyday novelty item that could be purchased at newsstands, drugstores, hardware stores.

With this in mind, a promotion campaign aimed at obtaining plugs on network tv shows was initiated along with the January expansion which took the item to: Miami (WPST-TV), Minneapolis (WCCO-TV), Springfield, Mo. (KTTS-TV), Chicago (WBBM-TV), Birmingham (WBRC-TV). CKLW-TV was added to the Detroit schedule.

The cities and stations added in February were: Tampa-St. Petersburg (WSUN-TV, WTVT), New York (WNTA-TV), Omaha (KMTV), Columbus (WTAN-TV), Seattle (KING-TV), Dayton (WLW-D), Oklahoma City (KOCO-TV), Spokane (KHQ-TV), Philadelphia (WFIL-TV).

In March, many schedules were renewed, some lopped off. In two markets stations were added: KRON-TV in San Francisco, WBKB and WGN-TV in Chicago. New markets: Houston (KPRC-TV), Cincinnati (WCPO-TV, WKRC-TV, WLW-TV), Portland, Me. (WCSH-TV), New Orleans (WDSI-TV, WWL-TV), Atlanta (WSB-TV).

In all, 15 stations were used in 31 markets, "a schedule few small toy manufacturers could sustain," Westheimer points out, "for a seasonal push." Amortizing costs, a major problem in the toy industry, was accomplished with the market-by-market introduction and novelty-item approach. This made a 10-spot-per-week schedule possible in most markets, a \$1,000-\$1,500 budget workable for the top 10.

With 3.5 million whirleys in orbit, the partners are now fanning the flames of the fad in some markets while merely letting it whirl away on its own impetus in others. The Whirley-Whirler success not only established a profitable fad which is paying off for jobbers and retailers, but a new business as marketing consultants for its parents, Westheimer and Hyatt, now content to let the Whirley whirl.

GREEN BAY

(Cont'd from page 29)

this method. I feel we could capitalize on it a lot more than on the nation-wide hookups used by national brands.

He adds, "I believe the test should convince every tv station that they need a strong local personality to support an item such as Parti-Day."

The other side of the coin. Contrasting with such enthusiastic statements are comments which sponsor received on the Green Bay test from marketing, sales and ad executives, and from some station men.

One agency marketing v.p. said, "I couldn't find anywhere in your account of the Parti-Day test, any indication that Parti-Day was testing day tv against anything. At least on an organized basis.

"Was this a test of day tv spot vs. newspapers? Against night tv 20's? What was the control factor? What were the control markets?"

An even more serious criticism came from a top 20 media director: "Parti-Day seems to have done no real before-and-after research. How do you know what you proved if you have no basis of comparison?"

In all fairness, it should be pointed out that D'Arcy, too, regretted that so little research was used. Says Curry, "We feel we might have developed more information with additional in-store tests and consumer surveys, but unfortunately available funds were limited."

Finally, there was a strong feeling among some SPONSOR readers that "there's no need to test the power of tv to move merchandise. That was proved years ago. From here on any sales test involving tv should be pinpointed to turn up more specific information such as comparative values of day and night tv, best frequency of spots, best combinations of media, type of audience, etc."

One thing at least seems to have emerged from the Green Bay test operation—a recognition among advertising and marketing men that sales tests are extremely delicate, and involved operations, and must be planned and handled carefully.

Tv, aided by stronger merchandising activity, proved its ability to sell 13,320 cases of Parti-Day in the Green Bay area, over a 26-week period. But was it, in a larger sense, a really "successful" test?

JERRY ARTHUR

(Cont'd from page 31)

over 35% of it in air media).

Much of the growth has been attributable to building up accounts already in the shop. Six clients have been with D&C for over 10 years, four for more than 20; one for more than 25 and another since the beginning. By product categories, D&C accounts stack up as follows: package goods 30%, travel and entertainment 27%, corporate and industrial 10%, drugs and sundries 13%, fashions and house furnishings 11%, and publications 9%. The agency recently has picked up some new accounts including Nutrilite Food Supplement, Magi-Care Cosmetics, and American Enka's synthetic yarns and fibers. In October it will move to new quarters in the Time, Inc. building when it is completed. In its combined offices (N. Y., Los Angeles, Montreal, and Atlanta), D&C employs more than 300 persons.

Its newest acquisition, Jerry Arthur, finished Harvard after an interruption by the U. S. Navy during World War II with a background in law and economics. But since his interest was in selling and in communications, he soon got into advertising via the media department of Campbell-Ewald (New York office) in 1947.

A half dozen years later he went to Fuller & Smith & Ross as media manager, stayed on to become its vice president in charge of media and radio tv development, the position he resigned a few weeks ago to come to D&C.

Among the radio accounts at D&C that Arthur will be watching over are: Bur-Alil Cameo Hosiery, Arthur Murray, Bosco Milk Amplifier and Kaseo Dog Food, Lady Esther Face Creams and Powders, River Brand and Carolina Rice, Columbia and MGM Pictures, Dr. Scholl's Zino Pads and foot comfort products, Emds, Eye-Gene and Pearson Sakrin.

Arthur's admitted reasons for deserting law in favor of advertising are that he always was interested in selling. Today's media man, Arthur feels, must be as much salesman as statistician.

On the street, he is generally regarded as "creative." But his own feeling is that creativity is merely "the discovery of new uses for established media."

\$10 PER DAY

OR

\$5 PER DAY

THAT'S ALL IT COSTS TO STAY IN EUROPE!

These two new KLM tour plans give you more seeing *and* more saving. For \$10 a day (standard hotels) or \$5 a day (first class hotels), all Europe is your playground. With 59 cities to visit, your choice of tours is almost unlimited! You'll see the sights you've heard about, and plenty you haven't. It's everything you could want in a trip abroad, for the price of an at-home vacation. Your non-stop KLM flight from New York to Europe is budget-priced, too. Example: visit 6 European cities for just \$502.20 round trip economy class. For complete details of these and the many other KLM tours available, mail the coupon.

KLM ROYAL DUTCH AIRLINES
 Tour Dept. SM-59
 430 Park Avenue, New York 22, N. Y.

Please send me full information on
☐ 10-15" tours ☐ all other KLM tours
☐ over 18 ☐ under 18

Name

Address

City Zone State

My Travel Agent is



HIGHEST



says Cecil Trigg, Pres. & Gen. Mgr.

KOSA-TV

ODESSA, TEXAS

For heavy artillery against competition, station managers swear by Warner Bros. features for the highest ratings. As Cecil Trigg puts it:

"Warner Bros. features play a major part in giving us a sweep of afternoon ratings. Our 'Command Matinee' featuring Warner Bros. films has the highest cumulative daytime rating in the market . . . a whopping 26.3 ARB in November!"

KOSA-TV's enthusiasm for Warner Bros. features is echoed by stations everywhere. Hardboiled sponsors sign up again and again for these top rating films. Cut yourself a juicy slice of these profits. Call us today.

U.C.A.

NEW YORK, 345 Madison Ave., MUrray Hill 6-2323
CHICAGO, 75 E. Wacker Dr., DEarborn 2-2030
DALLAS, 1511 Bryan St., RIVERSIDE 7-8553
LOS ANGELES, 9110 Sunset Blvd., CREstview 6-5886

Tv and radio NEWSMAKERS



Alfred J. Seaman has joined Sullivan, Stauffer, Colwell & Bayles as vice-chairman of the board and chairman of the executive committee. He comes to SSC&B from Compton, where he was executive v.p. and creative director. Seaman spent 13 years with Compton. He served there as copy supervisor in 1946; manager of the print copy dept. in 1949; was elected a v.p. in charge of that department in 1950, and named creative director in 1952. After graduation from Columbia, Seaman was an a.e. at F&S&R.

Mort Green has been appointed director of tv and radio for Revlon, Inc. He will be responsible for all contacts with current Revlon programing and for the development of future programs, done in conjunction with the networks, talent agencies, package producers, etc. Green joins Revlon directly from the creative writing field. His tv show credits include *All Star Review*, *Colgate Comedy Hour*, *Milton Berle Show*, and *Perry Como Show* (for which he recently won the George Foster Peabody Award).



Harry Diner will head the San Francisco office of Tv Advertising Reps. Inc., as sales manager. He joins Westinghouse's newly formed representative group from KPXN, San Francisco, where he was sales account executive for five years. Before entering broadcast sales, Diner was a theatrical agent with Music Corp. of America. Prior to that, he was a professional musician and orchestra leader. He is a graduate of the San Francisco Conservatory of Music and Marin College and is president of the Marin Citillion.

Richard P. Hogue has been named v.p. and general manager of Corinthian's newly acquired KXTV (formerly KBET-TV), Sacramento. He was formerly general manager of CBS' uhfer, WNIX-TV, Milwaukee, after a year's stint there as commercial manager. Previously, he had spent two years on the sales staff of CBS Spot Sales. Before joining CBS, Hogue was v.p. and sales manager of the tv division of Headley-Reed Tv for four and one-half years. Earlier, he was on ABC's network and spot sales staff.





TAMPA-ST. PETERSBURG

... market on the move!

2654 miles of giant pipeline, bringing natural gas to fuel-hungry Florida, are in the final stage of construction! The boost it will give to the Florida West Coast's already-booming economy is enormous!

Now assured of an ample supply of this wonder fuel, the country's leading manufacturers are flocking to this dynamic area . . . bringing new prosperity, new buying power to the MARKET ON THE MOVE — now 26th in retail sales, 26th in automotive sales, 27th in drug sales!

Capture this rich market with the STATION - ON - THE - MOVE — WTVT — first in total share of audience* with 34 of the top 50 programs! WTVT, with highest-rated CBS and local shows, blankets and penetrates the MARKET - ON - THE - MOVE . . . TAMPA - ST. PETERSBURG.

**Latest ARB*

station on the move...

WTVT

TAMPA - ST. PETERSBURG



Channel 13

THE WKY TELEVISION SYSTEM, INC.

WKY-TV Oklahoma City

WKY-RADIO Oklahoma City

WSFA-TV Montgomery

Represented by the Katz Agency

SPONSOR SPEAKS

NAB takes strong code action

Last week the Television Board of the NAB revoked the right of several tv stations in various parts of the country to display the NAB Television Code Seal.

Involved in the revocation were charges that these stations had "wilfully and continually" violated the provisions of the Code relating to personal product advertising triple spotting and advertising time standards.

NAB's Television Board acted on recommendations of its Television Code Review Board, headed by Don McCannon of Westinghouse. Action was taken only after the stations had been notified of the complaints against them, requested to comply with Code provisions, and given a full opportunity for hearing. When they refused to amend their practices, The Television Board moved promptly to deny them the Code rights and Seal.

We have not seen the official transcript of the Board's proceeding nor have we yet learned the call letters of the offending stations. But we do most heartily applaud the NAB's courageous and forthright action in this matter. It is important for the tv industry to have a strong code of fair practices. It is even more important to administer it firmly.

National radio month

While we are on the subject of the NAB we should mention that this is National Radio Month and that the NAB staff has done an excellent job of providing promotional programs to stations and networks for publicizing radio's cause.

In its drive for greater recognition, radio has a two-fold problem: to increase public awareness of its entertainment, service, and news values, and to build greater acceptance with advertisers who pay the bills.

The NAB's "May is National Radio Month" promotion is directed toward the first of these objectives, and deserves wholehearted support.



THIS WE FIGHT FOR: *To encourage advertisers, agencies networks and stations in both tv and radio to experiment and create new program forms for the air media. Creative programming is essential to radio and tv growth.*

10-SECOND SPOTS

Sign on a fortune-teller's wall—"Only medium in town summoning spirits in true living color and stereophonic sound. Rates decrease 50% Sundays and weekdays after 6:00 p.m."—Frank Hughes.

Eavesdrop: Reportedly overheard in a Madison Avenue restaurant—

1ST ADMAN: The new guy in media seems to be taking hold pretty well.

2ND ADMAN: But he drinks a lot.

1ST ADMAN: Yeah, but only on the job.

Support: When Manning Rubin, radio tv director of Richmond's Cargill, Wilson & Acree agency, volunteered to conduct a timebuying class for Richmond Professional Institute, he arrived without preparation, enlisted aid of a couple of friends he saw in the waiting room to serve as a panel. His impromptu experts: Frank Rice, of Harrington, Righter & Parsons rep firm; E. J. Hassett, sales manager for WFMY-TV, Greensboro; Tom Fraioli, local sales manager for WRVA-TV, Richmond. *And that's just one thing that can happen to time-sellers in agency waiting rooms.*

Hopeless: Richard Willis, WNTA-TV, New York, told this one at a recent Sales Promotion Executives Assoc. lunch—A tv actor complained to his psychiatrist, "I can't sing. I can't act. I can't dance. I'm tortured by the realization that unless someone writes a script, I can't even speak—and then I read it very badly."

"That's no problem," said the psychiatrist. "Just leave the business."

"How can I?" asked the actor. "I'm a star."

Snapper: At a Pittsburgh Pirates ball game, KDKA newscaster Ed Schanghency was shaken to see his son David in the crowd—a truant. "When I was a boy," Schanghency said to KDKA's Jim Williams, "we didn't do things like that." "When you were a boy," retorted Williams, "they didn't have baseball."

Public service: KQV, Pittsburgh, is currently running one-minute warnings on a hunted fugitive; they close with an ominous voice saying, "The FBI wants this man!" D.J. Roy Ellwell commented, "If you see him, run like blazes."



RESULTS ARE 2 TO 1 IN KPQ'S CAPTIVE MARKET

SURROUNDED BY MOUNTAIN PEAKS AND ISOLATED FROM BOTH SEATTLE AND SPOKANE, WASHINGTON'S 12 INLAND COUNTIES ARE TRULY A CAPTIVE MARKET!

KPQ gets RESULTS 2 TO 1!

POPULATION: 447,400*

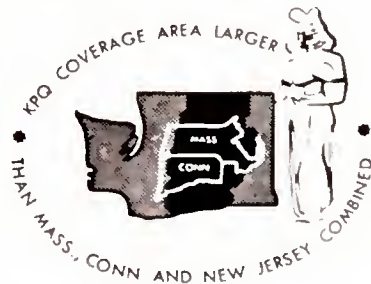
EFFECTIVE BUYING INCOME: \$789,335,000*

HOW DO YOU LIKE THOSE APPLES? WE'LL BACK OUR CLAIMS WITH MONEY WHERE OUR MOUTHS ARE!

*Source: SRDS Consumer Market Data, April 15, 1959

KPQ 5000 WATTS 560

WENATCHEE, WASHINGTON



Seattle & Portland Reps.
Art Moore & Associates

National Reps.
Weed & Co.

Heavenly Music . . .

as you like it . . .



THE BUSINESS OF GOOD MUSIC

WDOK

Heavenly music. That's the name for WDOK's good music that strikes the right notes in the responsive ears of young adults and adults in the Northern Ohio area.

To complement its good music programming, WDOK produces local news casts with its own roving mobile units and supplements this with national news from the Mutual Broadcasting System.

WDOK is constantly eager to serve and does serve the public in all worthy causes and civic affairs. We do it because we have the desire to serve our listeners. That's why Clevelanders like WDOK.*

Because of these attributes we are better able to serve our clients.

*The latest Nielsen rating showed WDOK as No. 2 and No. 1 among all Cleveland stations.